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mag
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November 2002 ★ Issue #167

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One Minute Army,
Dismemberment Plan,
And Teenbeat Records.**



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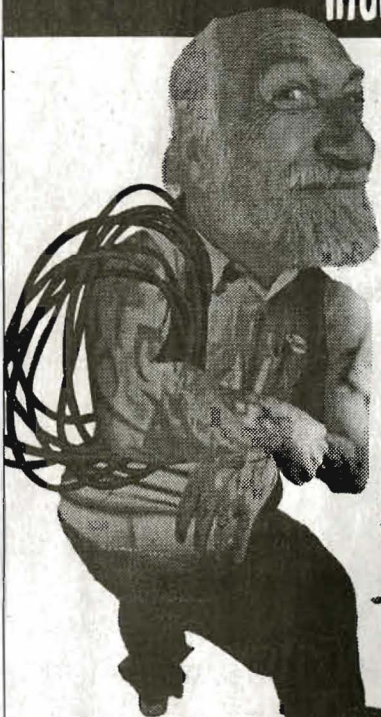


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Nov. 2002

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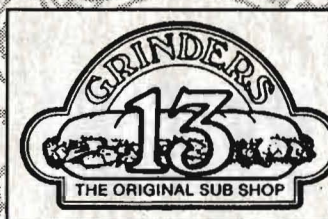


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Dear Dickheads,

Nice rebuttal to my letter, very calculating. I thought for once maybe I could get a semi intelligent response other than the typical "maybe if it wasn't those damn kids meddling in others business again" jargon. Basically what you are saying is that our foreign policy is responsible for the murder of thousands of Americans. Do you understand the reason why our troops have been stationed in Saudi Arabia for the last 10+ years? No, it is not oil.

One HUGE reason was called Desert Storm. Do you know why Desert Storm happened? Wrong again, not oil. Let me inform you in laymen terms, there is this guy named Saddam Hussein, maybe you have heard of him. He runs this country called Iraq, on his border is this poor country called Kuwait. Well your buddy Saddam thought it would be fun to take over this country and commit genocide on not only Kuwaiti's but citizens of his own country that did not conform to his ideology (Kurds). Is that just government propaganda used to disguise the master plan of greed that runs through the Bush family?

Yes you say? Oh, well then maybe Hitler's holocaust never happened either, it was all made up as our governments plan to ensure democracy. On a side note, I find it funny that most of these anti-war, stop sticking your fingers where they don't belong activist types are the same ones driving around with the Free Tibet bumper stickers on their piece of shit VW's. Ironic isn't it? One last thing, the most amusing part of your reply was the part about "my screwy ideas" and that jerk off Dennis Lyxzen. Im sure you guys have had an "intellectual conversation", if your idea of conversing is a piss poor interview conducted with INC, it is no wonder your intelligence level is where its at. So therefore I gather you hold him up on some pedestal after you read that pile of crap written in the inlay card of "A New Morning". Propaganda, enough said. Oh, I almost forgot, I was protesting that show you just didn't see me, I was atop the Salt Palace with a sniper rifle, unfortunately the rain was too thick to get a clear shot.

P.S. tell Dennis Lyxzen to get his pinky out my ass! Its the size of a watermelon!

-Pat Carter

Dear, poor Patrick, talk about propaganda-felchers, it takes one to know one. They got you right where they want you and that's all I'm gonna say. Don't say I didn't warn you. I wonder what you'll say when your beloved government asks you to give over your guns. Remember: "Your flag decal won't get you into Heaven anymore. It's already over-crowded with your dirty little wars." (John Prine)

Dear Dickheads:

Humanity destroys infinite microcosms whenever atoms are split. Nuclear material is toxically warping all future life here. No one knows the extent of an infinite perpetual force which the split atoms will forever effect! Humans can not fully comprehend what atrocities are inflicted upon the universe by meddling with nuclear power.

I notice Dr. Suess point in his book "Horton hears a who" in which he points to a microcosmic world in danger of obliteration! And that is exactly my point against exploding atoms. I know there are realms of great space in every atom! I am the bass player and vokillist for our local Black Metal band, We Are the Black Sorcerors. Fukgod!!

—David Veit (Sekmeth)

Please print both names and my email address but do not print this sentence

Have we been neglecting to take our meds again? Nobody's buying the old "Dr. Seuss made me do it" bit. We all know that this is merely a particularly pathetic attempt to make the world aware of your stupid little band. Don't believe 'em when they tell you that there's no such thing as 'bad press'. Please, put the cap back on the gas-can, put the can back in the shed and go wash your face - you fuckin' weirdo!

Maybe some of you know me, I don't know. Those who do, know that I skate almost everyday (did), and how much I love skateboarding, and the fact that we have so many good parks to now use. We are all happy about it. Skaters, Rollerbladers, Scooters, etc...we all have a hard enough time co-existing there let alone tossing into the mix those people that fall into also the category of being clueless while there participating in their chosen sport.

5 weeks ago on a Sunday Logan session I got hit by a rollerblader; broke my collarbone, my thumb, put my tooth through my lip, and got 15 stitches on my forehead all due to a "blader" not looking, and dropping in on me as I was heading full speed to an extension for a backside air. I have been in serious car accidents and felt better the next day.

As if that is not bad enough, blader, for a 3 day window, I did not have (for the first time in 5 years) health insurance due to a change in jobs. The emergency visit and one checkup so far has cost me 1300.00 in Dr. Bills, in addition to making my new, very challenging, job ridiculously harder as I am now one armed, and unable to travel. Anyone who has broken a collarbone knows I didn't sleep for a week, and slept sitting up from there on out. Everyone that has had to put my hair in a pony tail, carry my things, help me button my pants, put on my shoes, or cut up my food. Thanks, you guys rule.

So far in my history of sports I have screws in my ankle, I have broken my left collarbone four times, now my right one once. My thumb, My right arm twice, I have shattered my humerus and had it lasered back together. That's just the serious stuff. Now that I am 28. I am really started getting sick of it. REALLY SICK OF IT. Granted, You try really hard at things and sometimes you fail. Sometimes you break bones. I am ok with that, obviously.....I love sports way too much to ever quit. When I am 70 I'll probably be there doing airs on my souped up rascal. When you get that worked though, due to some jackass not looking. That's where you have to draw the line. That's where we must all draw the line.

Imagine a skatepark full of jackasses...people hauling ass into eachother, everyone laying smashed and bloody around the ground. Now imagine a skatepark full of conscious people, alert, and coordinated skating and having fun. Which place would you like to go? Can all of you that are jackasses think about uniting and relocating your sessions to places far away that aren't fun to skate, and leave the good places safe for those of us that are willing to do our part to not KILL eachother?

I would like to now personally, give a very brief summary of common courtesy and park etiquette:

LOOK BEFORE YOU DROP IN. (RIGHT, LEFT, UP, DOWN.)
ANTICIPATE PEOPLE'S ACTIONS. Take a second when you roll up to a park and watch. You'll get to know where everyone goes and their lines.

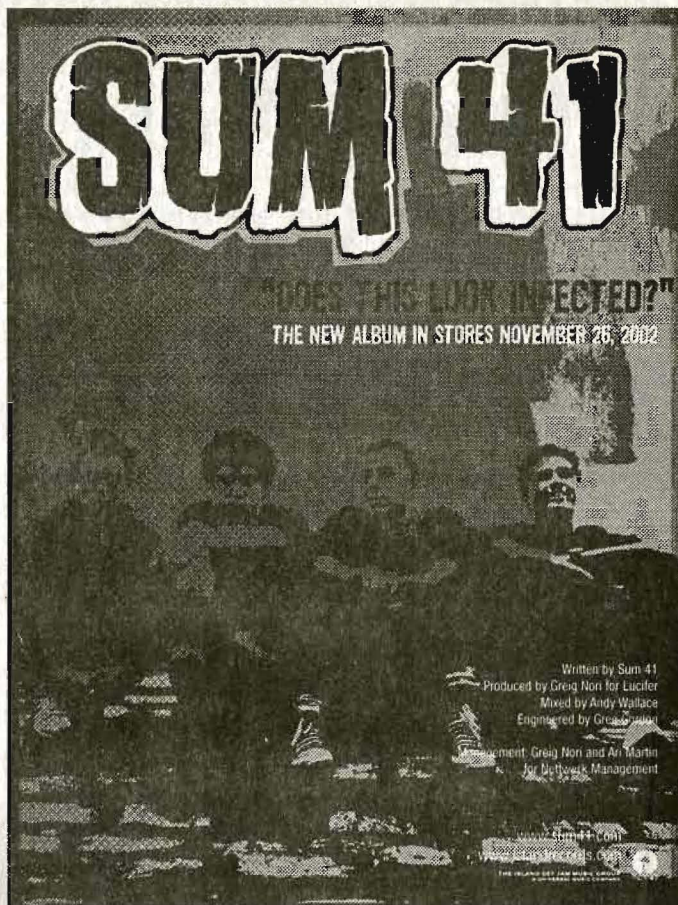
DON'T BRING YOUR FULL SUSPENSION MOUNTAIN BIKE.
BUY BONELESS SKATE PRODUCTS.

This list could go on forever, but those two key ones are pretty rad. In this sue happy land of America, don't count on everyone always being as nice as me. I'll say that I am feeling less nice.
Can't we just all get along?

—KM

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ZINELAND

Ever since the early punk music scene and art crowd intermingled in the late 70's, the relationship of music mags to both worlds has been ambiguous. The early DIY aesthetic was cheap and fun, but showed its limitations too quickly. High art was resisted, yet avant garde graphical styles have had a big influence from the get-go. **Steve Brydges** has taken one of the next evolutionary steps of the music zine, the book-like perfect bound spine, to new heights of creativity with his publication **Copper Press**.

"I've always been interested in music," he explains. "My father instilled that in me, listening to his old doo-wop records. So when I got old enough to write and be published, I wanted to influence people, share with them the stuff I thought was cool. At college in 1993, a friend approached me about starting a zine. **Pok Magazine** went from '93 to '99, a ten issue run. 'Snow/skate/sounds' we billed it. I've always enjoyed writing, but it's a lot of work to do it right. It's not as hard to put together a zine as you might think, the difficulty is getting it distributed.

"Pok was distributed all over the country, and people thought we were from Chicago instead of Michigan for some reason. The cool thing about Pok was each one was a different size. That was a challenge. It was free for the first five issues, then we started selling them. All the while, we were told to change to standard, 8x11 size. It's easier to shelf. With Copper Press, I'd rather quit than go to 8x11. We consider it, in some ways, to be more like a book. We try to make the articles timeless.

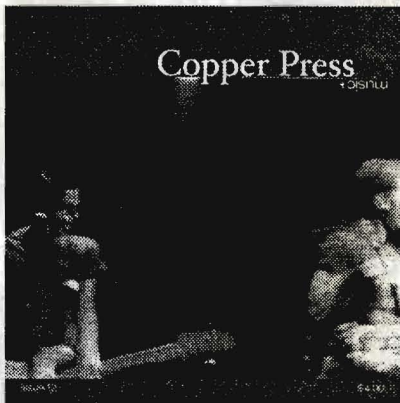
"We try to avoid things you commonly find in zines: regular columns, political rants, recipes, and even reviews. I went through a creative spurt after my father died, and issues one through five have a slew of the resulting 'soundscapes' reviews. In regards to the name, I guess that's what the mag has become, like a small press release. I had written a review of Truman's Water, and talked about the mineral copper's capacity to conduct electricity. There are Copper Mountains in Michigan, where We're from. You get particular about a nickname. Not to sound pretentious, but the 'press' part is as important as 'copper.'"

The quality of the paper and ink, and the binding, glued into a square spine like a book, make the zine look almost more like a small press publication than a zine. "We are actually incorporated, and plan to print books at some point. Our DBA is 'Weatherbeaten and Bound, Inc.' It refers to the climate here as well as a bookish quality. The quotes on the spine were made up at first. Issue #6 in Summer 2000 was "The Summer of Rolling Blackouts." #7 was "His Name is Robert Poulson," from Fight Club. #8-13 quotes are all related; I won't divulge where they came from. #12, the latest, is 'You Ain't No Kinda Man If You Ain't Got Land.'

"I joke that we are the quarterly publication that comes out twice a year. We just couldn't come out consistently at first. Then when I started selling

ads, I realized something. It's great to do a zine, but once you start selling ads, you have to treat it like a business. When you come out late, people aren't happy. It's like a restaurant, you have to offer not just good food but ambience. Good content is expected, but it's getting more competitive. More people are going to perfect bound. You've got to be professional looking. After we actually did go bimonthly, it got easier to get out on time."

Among the usual ads for indie record labels, the full page ad for the Max Payne Playstation game jumps out at you. "It was a real coup. I personally don't play video games. I just signed contracts with some skateboard companies. It's nice to have consistent advertisers; it helps a lot. My philosophy with my record label is different with ads. I like to have ads for the label in the same mags, every issue. Not only advertise just one time. You have to have an advertising budget. A record has a longer life span than just the release. Record distribution is a slow, churning beast." Are there any ads as a zine publisher that you wouldn't run? "I'd run tobacco ads, but no penis enlargers please!"



"At Copper Press, we don't operate on the premise that we have to be different from other zines. We just do what we do. There's no genre. I see people emulating us, like **Sound Collector**. We have interests beyond indie rock, like avant-garde and jazz. I snowboard, and used to skateboard. Also, co-founder **Royce Deans** is an artist and photographer. We just bring to the magazine the things that we enjoy. Some zines are about someone's personality. Then others are very removed. We fall in between. We don't spill our feelings, but we share what we enjoy. You have to follow what you love.

"The first two issues were done on a web press, with cheaper ink and paper, but were still good quality. I would hope we've improved. There are fewer mistakes like typos. Our pre-press time is down from three weeks to about a week. Also, working with advertisers and graphic designers is going more smoothly. But we identified a problem after each issue. If you ever want to cure yourself of anal retentiveness, put out a zine. It's never perfect."

What effect does the overall look have on reading it? "The look of the magazine has a tremendous effect. I don't wanna stare at tiny type. An attractive page draws you in. It has to be readable. We aren't **Ray Gun Magazine** circa '93, but we've had a few problems. We do have a staff of good writers. We're not afraid to feature bands not spotlighted before. That makes it easier for the interviewer not to worry about asking the same old questions. If a writer is sharp, they can get beyond the obvious. There are few in Q & A format. If it's an engaging conversation, that's fine, but I enjoy reading the writer's interpretation, how they weave the quotations in.

ZINELAND

"There's a whole world of other music that people can learn about. I want to bring it to people, without being heavy-handed. I don't understand people who aren't passionate about seeking out new music. If people are operating under the radar because they're too experimental, I'll try to give them some exposure." Along with better known acts like the **Gloria Record** and **Guided by Voices**, #12 features LA "expressionist" combo the Real Diego, Swiss experimental composer **John Wolf Brennan** and hip-hop artist **Chris Silva**, just to scratch the surface.

"Copper Press is what it is. I have people who like and dislike every thing in it. When I choose what snowboard riders to feature, for example, there might be a slew of riders but I don't want to talk to all of them, only if they have some other interest, and are passionate about the sport. The 'yo yo yo' rapper boarding dudes trying to act thuggish, I don't want to talk to them. The party all the time lifestyle doesn't interest me. Rather someone like **Ed Templeton**, a great artist and rider. Or Salt Laker **Jason Brown**, who rode for Burton and started Capita.

"A buyer at Tower Records didn't know where to shelf Copper Press because of all the different stuff in it, so we put 'Music +' on the cover. I've been fortunate to talk to bands who are genuine, not jerks." Brydges is involved in other sides of the music biz as well. He's quitting his day job in sales for a

major food wholesaler to do PR for bands and book shows. "It will allow me to be at my desk more. And it'll give me more time to work on my own label, **54 40' or Fight!**" Bands on the imprint include early release **Hubcap**, with future members of **Haymarket Riot**, Brooklyn two piece **the Double**, math-y **This Bright Apocalypse**, with guys from **June of 44**, and **31 Knots**, who combine math and emo, and played Kilby Court on Halloween. The mag's CD sampler includes things you'd never find elsewhere, like a 31 Knots unreleased track, the band **John Wilkes Kissing Booth**, and a demo from **Eyes of Autumn**, whose drummer is just 17.

"I'd like to eventually make money from the mag, to quote Seinfeld, 'not that there's anything wrong with that.' We are humbled constantly by the people we get to talk to. **Archie Carstens** from **Juno**, **Ian McKaye**, **Allen Epley** from **Shiner**, and **J. Robbins**, for their passion and intelligence, and they're well-spoken, thoughtful, and supremely motivated. It's really an honor to be doing what we're doing. It's a gift to be able to do any kind of art, whether music or publishing, and be able to share it with other people." On the verge of marriage, he cautions, "if you want to do something like this, go nuts, but don't forget to have some balance in your life."

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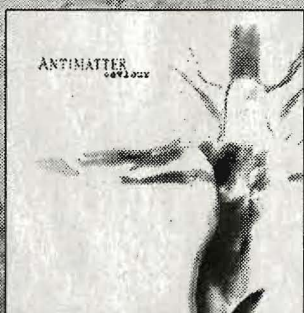
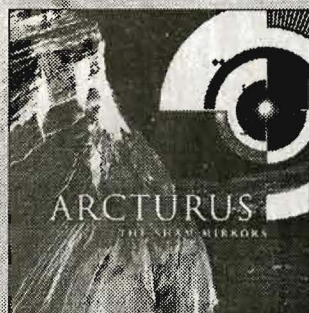
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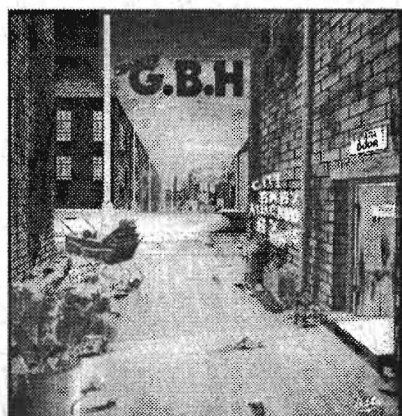
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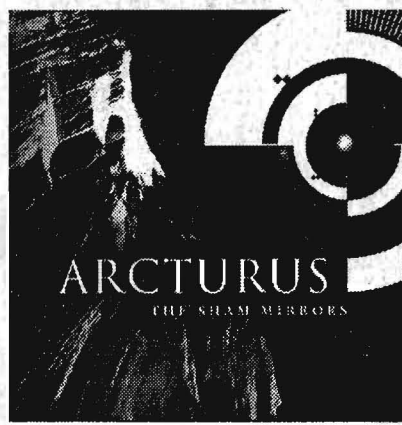


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Teen Dreams

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Ah, the yearnings of the teenage years. But how to put the intense emotions, the loves, lusts, hates and unholy alliances of the age into words and music? **Mark Robinson** started **Teenbeat Records** when he was still a teen, at high school in Arlington, Virginia. Over fifteen years and forty bands later he's still at it, releasing his favorite music from the DC area that makes waves elsewhere as well. SLUG asked him how he does it.

"I started the label mostly 'cause I was in a band, and wanted to put a record out. We just got some cassette decks, and sold the tapes at school. That was my old band, **Unrest**. It wasn't too difficult, just recording on a boombox. We were just doing what was within our means. Then we started playing shows, and I got a pizza delivery job to make some money.

"In 1985 we put out a 7", and used the proceeds to make another 7". Then we put out a 12". By 1992 the label was putting out about twelve releases a year. The band was getting bigger than the label. **Unrest** had releases on 4AD and Caroline. The latter really supported our first album with distribution.

"We're definitely a regional label with national distribution. Most of our bands are from the DC area. People think of us as indie pop, with bands like **Tuscadero** and **Blast Off Country Style**. We've released a couple other things, like punk band **No Trend**, released posthumously after their breakup. But Dischord pretty much has got the DC punk scene covered.

"Where did we get the name Teenbeat? We had gotten the band name **Unrest** from the 70's band **Henry Cow**. Then, when it was time to name the label, we went back to another **Henry Cow** song. They were experimental, and **Unrest** was at the time too. We also listened to things like **King Crimson**.

"As I said, we're a national label, we just draw from a local pool. When **Unrest** got really big in '91-'92, it was when the indie rock thing was starting, it was just the like **Velocity Girl** and **Pavement**. We sold a lot of records, it was just the luck of being in the right place at the right time. The label's distribution has always been indie. We manufacture all our own stuff, then others do distribution. We flirted with **Matador** as manufacturer in '95 though.

"Financially it's more difficult this way; you have to pay up front. But then you get more financial returns later, and more control over the final product. Some labels are basically A&R (artists and repertoire) offices, and farm out all the other work elsewhere.

"It's been really rewarding to release my own solo stuff on the label. I think it sets an example for other bands. It's just me, guitar and singing. I'm also in Teenbeat band **Flin Flon**, which is post-punk, really bass and drums-driven. "At the time of this interview, Robinson was getting ready for a big label showcase at the CMJ music



Pacific Ocean

conference in New York City. "I remember once **Unrest** played back in Salt Lake way back in '92, with the **Breeders**. It's a nice place you live in. I was there for the Olympics too.

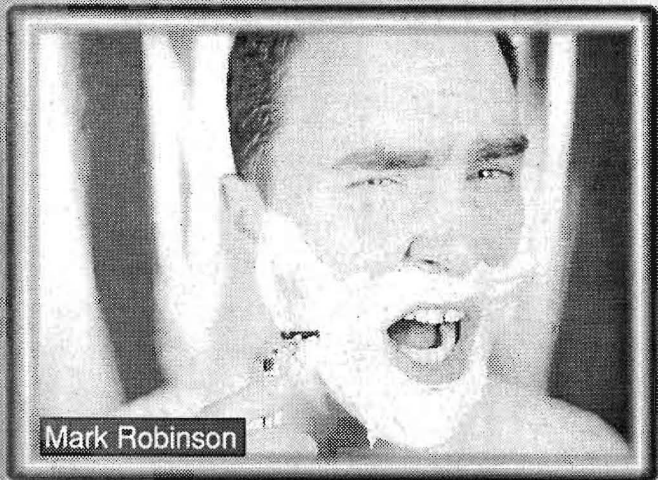
"Some of my favorite releases over the years included **Versus**, **The Stars Are Insane**, from 1994. It had really great songwriting, and captured their energy at their starting point. And **Tel Aviv's** new wavey **The Shape of Fiction** from 1997. We just put out a great record by +/-, it's Radioheadish, and Beatlesque." +/- played Kilby Court October 8. "We also just released a CD of prank phone calls from the 80's.

"The new record by **True Love Always** was recorded in a big fancy studio. The new **Pacific Ocean** later this year. **Currituck** from **Smog**, +/- will have a new record later this year. **Currituck** County's new release is produced by the guy from the **Cocktails**. And we are looking forward to our annual label sampler for 2003. We may do a label tour either next spring or fall. The 'Teenbeat Circus' with three or four bands. Re-releases by **Aden**, **Unrest** and Robinson's other old band **Air Miami** round out the schedule.

"The greatest departure for Teenbeat has been **Currituck County**, almost pure country folk. Also the **Pacific Ocean**, in the same vein, new folk. Maybe the label is going in that direction? Our most popular releases are +/-, then **Aden**, **Flin Flon** and **True Love Always**. Robinson does all the graphic design for the label and that is one of the striking things about the label and the web-site, **teenbeat.net**, is a strong visual sensibility, to some extent rooted in early 60's pop art, like photos of JFK and Jackie O on the cover of this year's label sampler.

One of the best shows at Kilby Court this year featured **Currituck County**, a solo act with Kevin Barker's extraordinary pastoral fingerpicking, then his other band **Aden** opening for one of the masters of the pop song, **Ken Stringfellow**. The Teenbeat bands demonstrated that completely unselfconscious, guileless emotion that seems to be the one thing artists on the label have in common.

"I don't make a living at the label," he admits. "I just hope to continue to put out good music on it, to document the Washington CD scene. At some point I'd like to start my own club for live shows. Upcoming releases include the **Pocket Rockets**. We don't really look for bands; we kind of stumble upon them. I mostly release stuff by people I know. It's more fun that way, and I'm just doing it for fun."



Mark Robinson

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Once again we'd like to say thanks to all of you who came out and supported **LOCALIZED** at the URBAN LOUNGE last month. **Le Force**, **Never Never**, and **The Black Dots** played one hell of a show! We would also like to extend our gratitude to Jared at The Urban Lounge for his continuous support of SLUG Magazine and local music. **LOCALIZED** is always the second Friday of the Month at the Urban Lounge. November's showcase features **Middle Distance**, **LOVE/MISERY**

Interviews by Tyler Coburn

MIDDLE DISTANCE is:

Scotty- Bass, **Bernie-Guitar**, **Jefferson- Drums**

Devin- Guitar and Vocals

SLUG: Why are you guys bad-ass?

Scott: Well, you've got **MOTLEY CRUE**, and then you've got us.

SLUG: So, you compare yourselves to

THECRUE?

Jefferson: Yeah.

Scott: Yeah.

SLUG: It figures since Middle Distance is comprised entirely of people from Ogden-2 members of **SAND-KICKER**, 1 member of **INTERSTATE**, and 1 member of...

Scott: **BLUE COLLAR LINE**- what's with the Ogden pride thing?

Jefferson: It's all about O-Town.

Scott: Ogden's where all the good music in Salt Lake comes from. A lot of people don't know that.

SLUG: How long have you guys been together?

Devin: Scotty, Jefferson, and I started this back in January, and then Bernie came on board in April.

SLUG: Has it been a happy marriage ever since? Or would you guys be more like the Bundy Family?

Devin: No, we've been pretty happy.

Scotty: More like the Partridge Family.

SLUG: Then who's the Danny

Bonaduce? Would that be Bernie?

Devin: I don't think we actually have a Danny.

SLUG: But you'd DEFINITELY be the David Cassidy.

Devin: Really?

SLUG: So, how would you describe your sound

Devin: It's pretty much just straight-forward rock.

Jefferson: It's **FRIENDLY** rock.

SLUG: How friendly? Like off-the-cross, Christian-type rock?

Bernie: No, no, not THAT friendly.

SLUG: Would you compare yourselves to **DASHBOARD CONFESSIONAL**?

Jefferson: No.

Bernie: Devin's WAY better looking than that guy.

Devin: I was always into straight-forward sounding bands like **SEAWEED**, **SHIFT**, **QUICKSAND**, and **SAMIAM**, stuff like that. That's the kind of the direction we're heading.

LOVE/MISERY is:

Matt: **Guitar**, **Luke:** **Bass**, **Rees:**

Guitar/Vocals, **Pat:** **Drums**, **Zack:**

Guitar and stuff.

SLUG: Are you a Halloween or Thanksgiving band?

Rees: I'd say a Thanksgiving band.

Matt: We're a day-after-Thanksgiving band.

Rees: We're like a bunch of fat turkeys.

Pat: We're like the fat-I-can't-move-watch-football type band with our hands down our pants.

Zack: Hey- Luke doesn't wear any pants when he watches **NASCAR**.

SLUG: Do we really need to know this?

Matt: Probably not. Move on.

SLUG: What are your songs about?

Rees: Bringing everyone together and having fun.

Everybody. Me. You. Luke. Your mom. And broads.

SLUG: So, emo shit? You guys are an emo band?



LOVE/MISERY

Luke: No, we're not an emo band.

Matt: We're an **ELMO** band.

Zack: We're actually melodic-new-core-emo-hardish-metal and Screamo. **Rees:** We're like **THE JETS**, but more rockin'.

SLUG: Do you all do choreographed dances and shit on stage?

Pat: Well, Rees does a strip-tease if everyone sticks around long enough.

Rees: Back to the question, all of our songs are based upon unity and having a good time. For the record, I don't ever want to be pigeon-holed. If anyone in this band writes a song, it's going to have just as good of a chance as anything written by me. Everyone has an equal say in what we play.

Pat: We just make music for ourselves, and have a great time doing it.

SLUG: Any closing comments?

Luke: **SLUG** magazine is the best ever.

Matt: I went to High School with the **SLUG** Queen.

Rees: Have fun.

Pat: Rock out.

Zack: Swallow, don't spit.



MIDDLE DISTANCE

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SNOW & SKATE

BURTON

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M3

RIDE

ROME

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Saturday, November 9
Flatline Syndicate, Twinge, 12
Mistakes

Tuesday, November 12
Stormy, Magstatic, The Agenda

Thursday, November 14
Torque

Friday, November 15
The Rodeo Boys, Redd Tape,
Tolchok Trio

Saturday, November 16
Captured by Robots, Poo Pee Dee &
The SLC Allstar

Tuesday, November 19
Terrence & Willis Trash Night

Thursday, November 21
Compound Fracture

Friday, November 22
Red Bennies, Die Monster Die,
Chinese Stars

Saturday, November 23
Kettlefish

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Optimist Prime, The Sleepovers

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Remember that kid in high school who was into comic books and who knew all the characters' names and the intricate story lines behind *Battle of the Planets*, *Captain Venture*, and *Space Family Robinson*?

Well, that sci-fi scene has given birth to a whole new generation of comic book geeks: an "emo-rock-science fiction-horror" band called **Coheed and Cambria**. With that background in mind, would a comic lover such as **Claudio Sanchez** (the band's guitarist and vocalist) be able to front a band that just plays songs about relationships or punk rebellion? No way. Claudio has begun work on a three-part graphic novel called *The Bag-On Line Adventures of Coheed and Cambria* that just so happens to incorporate the band's music. In fact, Coheed's debut on Equal Vision Records, *The Second Stage Turbine Blade* acts as a soundtrack to the second part of the novel. It

incorporates the two protagonists—Cambria and Coheed—who are guardians of these beams called the keywork, which bind the planets together. The album is the story of how Coheed is trying to overcome the Monstar implanted in his heart without it being activated by the serum from the dragonfly. Claudio and Josh Eppard (drums) sat with me at a dimly lit pool table before their show with *Hot Water Music* and *Thrice* to chat about the band, the music, and Josh's secret desire to wear tight, leather pants.

SLUG: Which came first, the music or the books?
Claudio: The music, definitely.

SLUG: In your old band, did you write more about everyday stuff or was it always about telling a story?

Claudio: A little bit of both. I'd like to think that my life isn't all that interesting, so I gotta make stuff up to give context to the songs. Who wants to hear about a dude who sits in his house all day?

SLUG: What happens if you want to write some



Photo: Colby Crossland

coheed and cambria

Interviewed by Carly Fullmer

thing unrelated to Coheed and Cambria and the whole story?

Claudio: Well, that's the thing. It's like the songs are ambiguous. They are half personal subjects possibly happening to me and then the other half is the story. They mesh, really.

SLUG: Have you started writing the actual text of any of the novels yet?

Claudio: A little bit. I've started putting down all the concepts in chronological order, but I'm not a good writer. I'm kind of hoping that, in the future, we could try to get a team of comic book publishers to get together and do a bangin'-ass job on it. Who knows? Maybe I will write it. I'm more focused on putting out the records cause that's what I've always done.

SLUG: Were you comic book geeks? Is that how it all came up?

Josh: Well yeah, that and science fiction and horror.

SLUG: In this scene, bands usually either write

songs about politics or about relationships and personal issues. You guys seem to have found an epic, adventure, folky, metal middle ground. Did you start out wanting to do something different?

Claudio: You know, to be honest with you, it was kind of accidental. A friend of ours wrote a bio for us and it got to *Equal Vision*. The idea was something we were toying with and then kids started getting into the band and the idea.

SLUG: Sometimes takes people a long time to jump on to something different. How long did it take for the audience response to be positive?

Josh: Our first couple of tours, we were only playing to 10 kids, but maybe 5 of them liked us. That's pretty good.

Claudio: I don't think that, as a band, we made a conscious effort to try to be different.

Josh: Yeah, definitely not. We didn't think we were anything different. We didn't ever sit down and say, "Man, let's write an emo-rock-science fiction-horror song." It kind of just happened.

SLUG: But you do realize that you are different, right? Different in a good way.

Josh: I guess we are, that's what everybody says. I mean, I hear some similarities, and I obviously hear a lot of the influences we all have, but yeah, I don't think it's your run-of-the-mill rock band. People always talk about our technicality, but there's also a huge simplicity element to it all. There are a lot of simplistic things that are almost harder than being technical. It took me a long time to learn that you don't always have to be going crazy to be good.

The Second Stage Turbine Blade by Coheed and Cambria is currently on record store shelves everywhere. Check it out.

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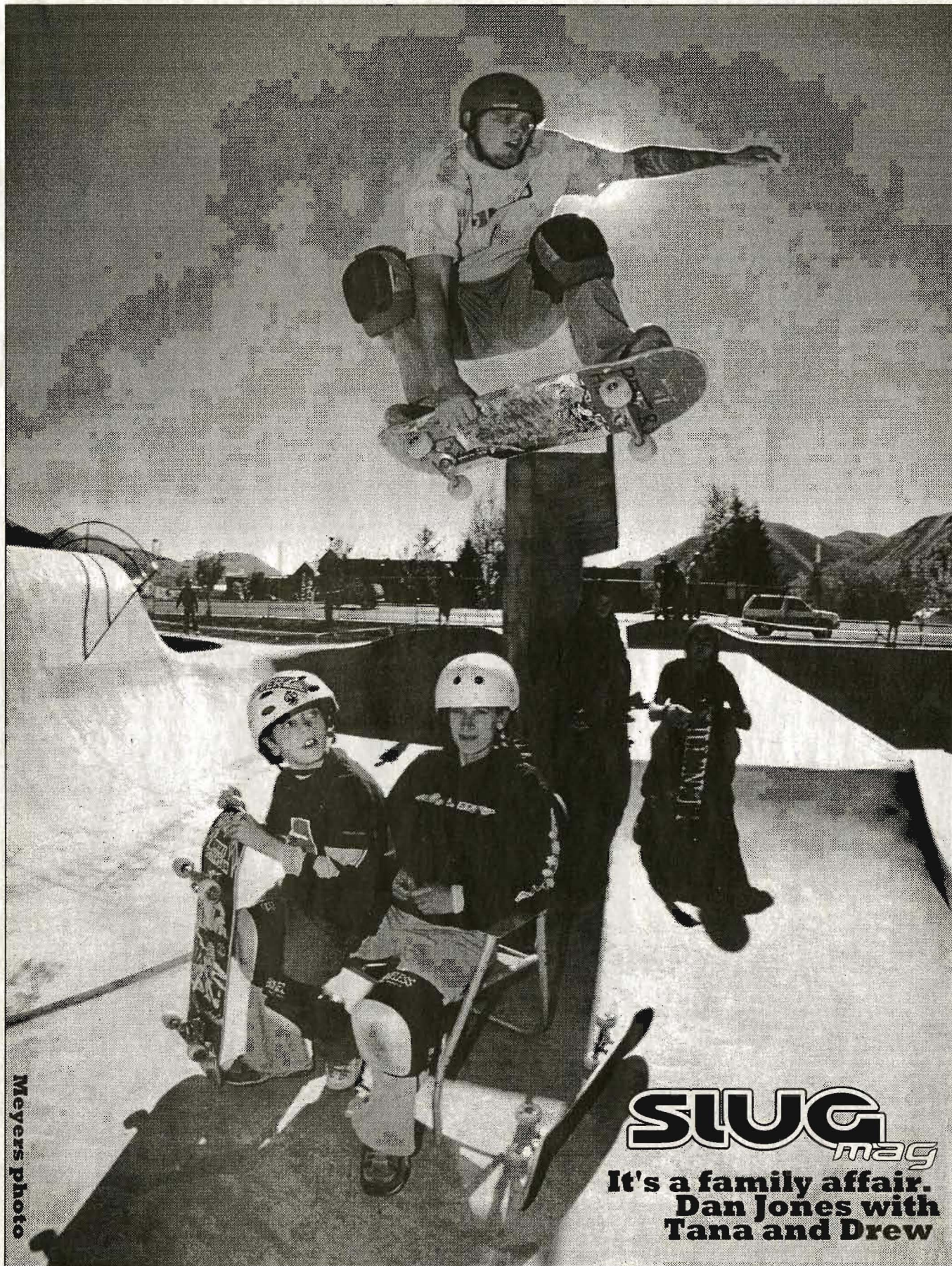
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**It's a family affair.
Dan Jones with
Tana and Drew**

DVD Review

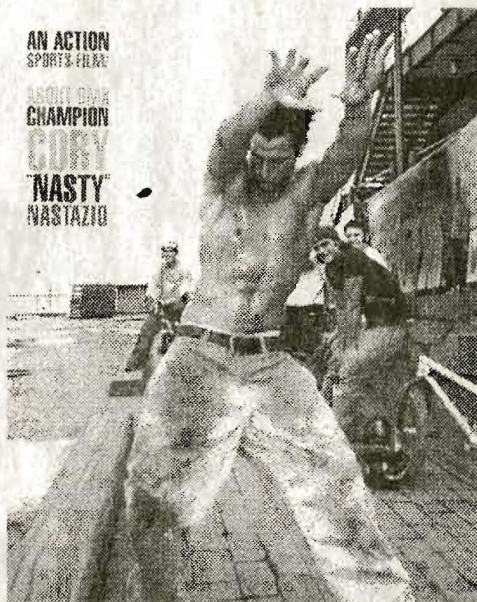
Nasty's World

A Dog on a Bike Films Production
by Dick Rivers

ATTENTION TEENAGE GIRLS:
Buy this DVD.

For those of you who have no idea who or what "Nasty" is...he is Cory Nastazio, professional BMX rider and all-around nice guy. Nasty is a sponsor's wet dream...he's a crowd pleaser (he won the NORA Number One Rider Award Cup, and BMX Plus! Favorite Rider of the Year), he's got those wreckless good looks, and he consistently places high in contests such as the King of Dirt (won it), Gravity Games (not sure), and X-Games (silver medal). Nasty has been involved in the BMX scene for about nine years and his perseverance has paid off - as the DVD box says, "he lives the life of a rock star." He has paid his dues, taken it for the team, and is very deserving of this documentary from Dog on a Bike Films, a Utah-based production company.

Let me say that I really liked the cinematography of this film: cool close-ups, lots of black and white, and some really bright contrasting



shots. The excellent editing was what got me through this film. Now, in the words of 2-Live Crew, "let the beating begin..." If someone were to do a documentary on me (very unlikely), I hope that my face would be featured more than my ass (not that I don't have a great ass). I would like to have seen more riding, showing off Cory's talent, and less interviews and glamour shots, showing off Cory's body and loced-out Expedition. I know a family is important to many, but there were way too many conversations/interviews/stories with Angel, Cory's mother.

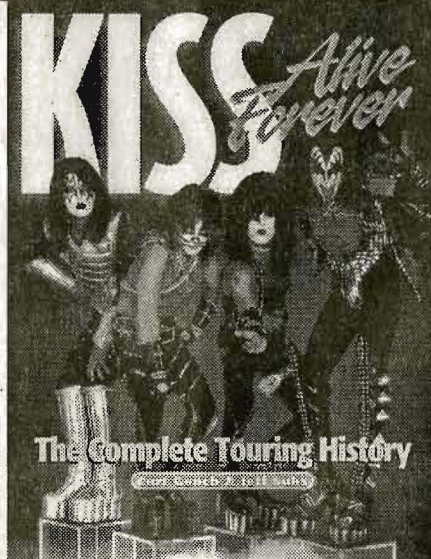
Don't get me wrong...this is a very well made documentary, I just got bored with it. After the first twenty minutes, it became repetitive. I believe the target audience has to be girls ages 13-16, not men, age 30, that have ridden BMX for 18 years. On a 1-10 scale, I give it a 5.5.

Nasty's World is Dog on a Bike Films' fifth action sports video. The sixth, *Dig25*, was also just released. One of their more popular and award-winning films is *Miracle Boy and Nyquist*, which features Dave Mirra and Ryan Nyquist...enough said. *Nasty's World*, as well as other DOAB films, are available at www.dogonabike.com/shop/films.html and finer bike shops such as 50/50 and Bike World.

BOOK REVIEW

KISS Alive Forever -
The Complete Touring History
Watson-Guption Publications
by Patrick Kendall

At the age of 9, I was given the most addictive drug I have ever encountered. No, a seedy drug dealer in a dark back alley didn't give it to me, and no, it wasn't a pill or a needle that administered the dosage. The drug was given to me by my older sister of all people, and it found its way into my bloodstream in the form of an album. You guessed it, the drug was rock and roll, and now, some 26 years later, I still find myself feeding that addiction on a daily basis. The album that had taken control of my young mind was *Destroyer* by KISS. I was mystified by the cover painting of four bizarre characters, faces painted, decked out in the most outrageous outfits imaginable, dancing on the rubble of a burned out city. The music added even more to the mystique, with songs about car crashes and youthful rebellion. They all added up to a fever that I've never been able to cure. It was during this amazing time period in my life that I found myself doing anything and everything to feed my addiction. I would beg, borrow, and steal to get enough money for the latest KISS album. I couldn't sleep if I couldn't buy every magazine on the rack that had even the most minute article about KISS in it. There was so much KISS merchandise to be found that it became nearly impossible for a young fan to stay on top of it all. I wanted to know everything there was to know about KISS, and I am sure I would have dropped dead in my tracks if I had discovered a book like *KISS Alive Forever* back then.



The *KISS Alive Forever* book is the result of over seven years of painstaking research. It is the be-all end-all of KISS concert information, covering every show the band has performed to date (1,810 for inquiring minds), including information on attendance, opening acts, stories from people in attendance at these shows, and more details than a KISS fan has the right to hope for.

When KISS released their enormous coffee table autobiography *KISSTORY*, I found myself intrigued for hours on end while reading the book. *KISS Alive Forever* is, in many ways, a better book than *KISSTORY* and then some. I spent the better part of

a week reading the book, and I am going to have to spend much more time than that going back to pick up on all the details to be found. The concert archive is well researched from what I can tell, albeit with the understandable minor errors that only a rabid KISS fanatic would be able to pick out (the book erroneously listed that KISS performed at Salt Air on September 1st, 1990, when in fact they performed at the Salt Palace) and I found it difficult to put the book down once I started reading it.

While *KISS Alive Forever* may not appeal to a very broad audience, the authors, Curt Gooch and Jeff Suhs, have done a remarkable job assembling the information and photos for the book. In addition to the insightful and refreshing stories about the band, there are also 175 full color photos to be found, many of which I had never seen before. There's a photo from the famous Hotter Than Hell photo session, where Ace Frehley was only able to paint half of his face with make-up due to an injury from an automobile accident, photos of early KISS stage concepts, and many rare photos documenting even the earliest KISS performances.

While the \$29.95 price tag on *KISS Alive Forever* may seem a bit high at first, don't worry. You'll be more than satisfied with your purchase once you finish reading it. The book is 288 pages long and is printed in full color on glossy pages and weighs just over two pounds. You can order the book online at www.kissaliveforever.com. If you're looking for the best way to relive those fantastic nights when you had a ticket to see the hottest band in the world, look no further than *KISS Alive Forever*.

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Photo of Jim Mangan by Matt Power Photography

Park City's Man-Made Mecca

by Chris DiSabato

Can you feel it? That chill in the night air that makes you dig deep into your closet for beanies and fleece jackets. That cold briskness is what kids like myself impatiently await six months out of every year. It means only one thing—winter is finally upon us!

My recent conversation with Park City's Freeride Team Manager, **Jim Mangan**, has me looking forward to crushing some hand-placed steel at Park City this season.

Who is Jim Mangan? Well, aside from eleven years of riding experience, five spent ripping for **Airwalk**, he's just the guy responsible for the 2.5 mile long **2002 X-Games terrain park** at **Buttermilk Mountain** in Aspen, Colorado. If you didn't get an opportunity to ride it (as much as that sucks for you), worry not! Jim's creativity and ingenuity can be experienced at Park City Mt. Resort this winter in the form of three terrain parks. "We're going to accommodate for every level of rider," said Mangan. Skiers and boarders of all abilities will be able to go jib crazy in either the beginner area on 'First Time' or the intermediate section on 'Payday.' Advanced riders will have the chance to test their skills on an array of grind options spanning the one-third mile-long super park on 'Eagle.' With a total of nearly 40 rail/fun-box features, Park City looks to host one of the country's most impressive terrain parks.

Having designed and built parks for nearly five years, Jim is passionate about offering the best park-building technology to the SLC area. One of the motivating factors for his move to Utah involves the proximity of Park City to a major city. For as much as he loved living and working in Aspen, Jim views his new position as a definite step in the right direction. "I wanted to be in a

place where I could make an impact and could see the results of what a great terrain park could do with a great team and the right people behind it." The short drive from SLC to Park City should definitely provide the deserved exposure Jim's Buttermilk park lacked in Aspen's isolation.

Mangan also expressed his gratitude for the creative freedom granted by Park City in assembling one of the US's most prolific resort-sponsored snowboard teams. "I was able to be creative in so many different ways- marketing, the parks, the team...the overall freestyle aspects of skiing and snowboarding." **'The Park City All-Stars,'** as named by Mangan himself, are **J.P. Walker, Jeremy Jones, Chris Engelsmen, Chris Coulter, Seth Huot, Micah McGinnity, George Oakley,** and "probably the most accomplished female rider living in Utah," **Jessica Dalpiaz.** Jim explained how the differing lifestyle attitudes of each team member should attract a wide audience within the riding community. "I felt it was important to have J.P. and Jeremy on the team because they have been the two most influential people in pushing the Utah scene. They grew up here and I felt I needed to ask them to be a part of this team first and foremost. [The rest of the team] is just blowing up and there's a curiosity about them. They've been in every issue of *Transworld* this year and have been coming up these past couple of years. Not only are they good riders, but they bring a freshness to the team." Aside from the obvious talent, Jim's decisions about filling team spots were based as much on positive character traits as physical ability. "They're all stand up guys and [as for Jessica Dalpiaz], there wasn't a better female athlete to have on the team."

One of the coolest innovations from the mind of Mangan involves a series of 'Signature Rails' inspired and designed by the team riders themselves. With the help of **Brad Pugh**, founder of B-Rad Welding in Arizona, Park City looks to offer some of Utah's highest-quality impalers. For those of you not quite



JIM MANGAN

ready to attack the gnarliest steel in the garden, Jim is hoping to coordinate a couple free park clinics during the season. My chances are slim, but Jim might find a spot for me on the team as the 'Guinea Pig All-Star.' I plan to physically destroy myself on the 'Signature

Rails' followed by a skillful exhibition from the original team members. This way kids will learn what *not* to do first and avoid lengthy stays in the ICU. The 'Guinea Pig Scenario' is still up in the air, so don't hold your breath!

When can we start destroying Jim and Brad's handiwork? Definitely not soon enough! Expect certain beginner areas of the park to open for assault by opening day sometime in late November. The Super-pipe is scheduled for completion by mid-December and should open to the public around Christmas. As for the advanced rail sections of the park, we'll have to wait until after the Dec. 21st "Jib Jam Competition" where you'll be able to catch a glimpse of the 'Park City All-Stars' in action. No worries though, there'll still be plenty of wood and steel for the rest of us to grind afterward.



Photos: Grant Gold

Undoubtedly, a new era is dawning at Park City Mt. Resort. By incorporating the expertise of Jim Mangan and Brad Pugh, allocating the largest park budget in Utah (possibly the country) and combining that with 8 of the world's top riders, this predominately skier-oriented mountain resort has embraced snowboard culture. In doing so, riders of all ages and abilities will be able to rage at a park fully supported by a mountain intent on making their park system one of the nations' premier man-made facilities. Jim commented that the terrain park project is the resort's "number-one initiative." It looks like Mangan and his All-Stars are well on their way to transforming Park City into SuperPark City. You'll find Park City Mountain's website at www.parkcitymountain.com.

Chris and Jim met last year at a Big Air competition in Aspen where he established a connection that proved to be beneficial for both of them. End result: Chris Coulter, one eighth of an All-Star team.

Over Breakfast I picked Chris' brain about this new achievement.

"It's going to be the first legitimate snowboard park in Utah." When asked why he joined the team he responded, "The reason that all of us wanted to jump on this and get behind it is because we've been waiting for this to happen, for a resort to step up and build a good park... it's going to push Utah snowboarding so much further. Utah's got everything but a sick park."

And the signature rail series?

"I picked a rail that I haven't had the opportunity to ride very much, that I thought would be fun and that's a flat to down." Chris informed me.

When asked about the competing resorts, Chris was optimistic: "It will force the others to step it up and make snowboarding in Utah that much better for everyone. Big thanks to Jim Mangan for coming to Utah to help progress snowboarding."

Chris rides for the Elevation, Anon., Nixon, Rip Curl, Vans, Park City, and Milo teams, and The Beach Zone.

CHRIS COULTER

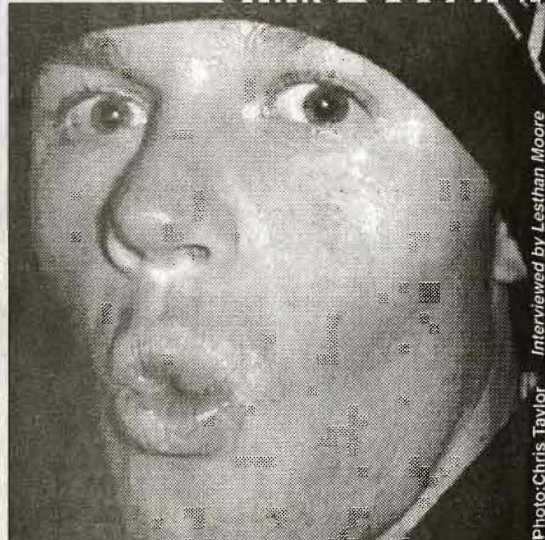


Photo: Chris Taylor Interviewed by Lesthan Moore



Thunderfist Finals

Hide the women and children and get the hell outta town, Thunderfist is coming to burn and destroy your pathetic little world. Thunderfist is the pure, unadulterated—or maybe just a little bit adulterated—triumph of the all-American boy, the all-American rock love song, the all-

American one-night stand. The lyrics make out with thick sarcasm, as in Track No. 10—"I want to be like the Jones', want to be a star"—and straightforward conquest, as in Track No. 5—"Get backstage and get with me, party with me." Grinding guitars give Thunderfist's music its signature raw, vicious, unfinished edge, as in "Livin' It Up in a Trailer Home." The matured vocals are even stronger than usual, as on Track No. 3, where Mic Mayo's vocals sound like a big, brown, vicious grizzly's. Remember—there's no escape ... only surrender.



Corleones Soundtrack to Suicide

If you end up killing yourself, don't worry about leaving a mess. Say the Corleones, "Hello our fans, we are the Corleones. Kill yourselves and leave us your bones." Tidy. Just one example of the Corleones' tongue-in-cheek observations of a strange, unfamiliar world, and smart, surly, ironic, subtle, innovative style. More examples: Track No. 5's dischordant Sonic Youth-like guitar-picking; Track No. 10's weird breaks, static, and lonesome bells; Track No. 12's rhythm guitar, full of tension, like birds balancing on a telephone wire ready to drop at any moment, with a din of full-on rock caterwauling at the end. Track No. 9 boasts an unusual guitar riff with low, fast bass that is a perfect example of all the many arms of the octopus that is the Corleones—they won't fit into any box, they won't behave. You've been warned.



Sherlock

Are We Still Cautious Artists

Sherlock is a team of virtual lab scientists, mixing together the Southernish roots of Skynyrd and the straight rock of AC/DC into a strange concoction that tastes, at times, like rough 'n' ready dixie stoner rock, and at times like a slow country burn, as in "A Comet's Tail." "Accordion Crimes" boasts a slide guitar in the breakdown, a trumpet, and a low and husky voice that traces the demise of a typical rocker in a low, intimate style like the interim of U2's "Bullet in the Blue Sky." The lyrics in "The Great Escape" more than prove Sherlock's poetic sensibilities: "So tell me boys, are we still cautious artists? Here to burn the day down? No longer the leaping heart in the dark room, I think I have forgotten how." Also, Jeremy Chatelain (**Jets to Brazil**) is in the special guest appearance Braille section, and don't miss the hidden lounge track at the end of the album!



Carphax Files Begin Transmission

Yet another sinister local industrial band! Although not quite as Sinister as **23 Extacy** (with a capitol "S"), due to its catchy, pounding dance beats, Carphax Files is still pretty spooky. Dark synths and veiled, confused voices simultaneously cast a shadow of dark lace and a pall of dead-ly snow and sickly flesh. Carphax Files is quite melodic for industrial, especially as in "Violence in Your Eyes," the love song "Another Chance to Kill" (no really, it is a love song), and my favorite, "Them," which has a surly voice, catchy beat (can I say catchy, industrial-heads?) and stirs up a feeling of almost unbearable sadness in your soul—a sense that everything's lost, but you might as well die fighting. There's great production throughout, including the occasional, well-placed movie soundclip (an industrial necessity?), especially the one at the end: "These humans are decidedly useless."

Black List Self-titled



Black List's not metal, they're definitely not Goth, and they're not classic rock. They're probably the closest to the all-encompassing umbrella of hard rock. In track No. 1, tortured screams over swirling bass n' guitar sounds like the strike of metal on metal, like a hammer ringing on an anvil. In the chorus, wailing guitars stagger through an agonizing melody. In track No. 2, guitar-picking is joined by urgent, haunting bass strums which are, in turn, joined by straining, yearning vocals. There's something really dark about it; thus, their name, Black List? Hmm. No. 3 starts out with rim shots and ebony guitars, and the riffs get big-big-bigger, churning in hell's meat grinder, until it speeds up near the end for the beautiful grand finale: a voice yelling: "Die, die, die, die!"

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New and Used/Buy and Sell

The Dismemberment Plan will be playing Kilby Court on November 13th with Engine Down. I called up Travis Morrison, the lead singer of The Plan, and exchanged a few words with him. Check out their gorgeous new album, *Change*, available now on DeSoto Records.

SLUG: I wanted to first ask you what I shouldn't ask you.

Travis: No more about the Winona Ryder shoplifting thing. I'm tired of hearing about that. Actually, if the worst part of my day is someone asking me a dumb question, then I'm doing fairly well.

SLUG: You play Kilby Court fairly often...

It's important for us to support all-ages venues that aren't completely incompetent. It's important to support the places that stay up and put the work in. So many people think that it would be cool to run a venue and then realize how much work it actually is. Kilby is really dedicated. If that place didn't exist, then there probably would be a lot of bands that couldn't play Salt Lake. It's like Palm Springs, terra-forming the desert, you know, making plants grow where they previously couldn't. Kilby is doing that for Salt Lake. It's cultural terra-forming.



SLUG: You guys played during the Olympics, didn't you?

Yeah, we listened to some event on the radio. Speed skating doesn't translate well into radio. Everyone thought that it was so cool that we were going to Salt Lake for the Olympics, but it wasn't really all that different. Salt Lake is so culturally homogeneous that as soon as foreigners show up, they behave as if it were really bizarre. It was just like it is all the time, but with glowing rings on the mountains. They got so attached to those rings. Oh, I should say that we, as a band, object to the Olympics.

SLUG: It that your formal statement?

Yes. We are making a mission of destroying the Olympics.

SLUG: During the Olympics, there was a bar at Kilby and they were serving beer. Remember that?

Was that bar really legal? I thought that it was really cool and kinda sketchy that they were serving beer out of boxes. Is it still there?

SLUG: No, I think that you need to earthquake proof the building to get a license.

Are earthquakes really a threat out there? Are they afraid of what would happen to the drunk people if they were in a building that wasn't earthquake proof? Here, I guess that we would have to make things hurricane proof. That would make sense. You have to watch out for the drunk people during a hurricane. Will the bar rise again? It could

be the month-long Kilby festival, where there is actually beer. It could be an annual thing that and everyone looks forward to drinking in 40 degree weather. Is there anything else out there?

SLUG: Kilby and a goth club share a fence.

Oh, so there's going to be a bunch of kids in black lacey getups with dead flowers at the show? That will be different. There should be abductions of goths. They could be carried away as slave labor in manacles and made to listen to real music and never see their families again. I actually like some of the underground goth music. I had a girlfriend who was gothic once and she had some cool records, like this one guy called Nurse with Wound. But I didn't realize that they were goth until I told some record store friends about some cool new music that I had heard and they mocked me. And I'm still in therapy. That's how it all starts. You get some goth friends, and then you get mocked for it and it's all over for you. That's how they make new goths. Where is this interview going?

SLUG: I have no idea. Do you have any stories about SLC?

All I can really remember of Salt Lake is going to some really good Chinese restaurant and playing at the University of Utah in some bizarre little theater years ago. It was cold and dark and I fixated on some girl, eight rows back, who was falling asleep, and now that girl is probably gothic. But I have never seen actual downtown. We come into Kilby, which is in an industrial area and go to that Chinese restaurant and then we leave. We only give ourselves one night because where I live, you drive half an hour and you're in another city. Where as there, you drive for five hours and you finally leave a city. We've only been to Salt Lake in Utah, because we aren't really the kind of band to play Provo or Orem.

THE DISMEMBERMENT PLAN

by Camilla Taylor

SLUG: Do you guys have day jobs?

Nope. We haven't for two years. We make so much that sometimes we spend days rolling in our money, like that one Disney character, Uncle Scrooge. We have to keep a tight rein on our finances. I'm the accountant. As long as our purchases are wise and were not making stupid purchases with our money, then we're ok. I set things up so that our stupid purchases would be visible for all, and then we're shamed into not making stupid purchases. Also, we do everything ourselves. We don't have a manager or a crew, but we do have a booking agent. We do other things besides play music ten hours a day, though.

Come see The Dismemberment Plan on November 13th at Kilby Court and support their dream of living off their own music and not an office job.



AVAIL

By
Carly Fuller



One boring Monday night in Utah, while the rest of you were at FamilyHome Evening, I made a phone call to one Tim Barry, vocalist of the legendary punk band Avail. Since the late '80s, Avail has been making hard, happy, scream-along anthems in Richmond, Virginia and sending the mover the James River to the rest of the world via small, sweaty clubs, grueling tours, 6 albums on Lookout and Fat Wreck, and of course, by the many lyrics scrawled on the band's cheerleader Beau Beau's cardboard signs. If you haven't seen Avail live, you're a disgrace to the scene that you call yourself a member of, and you're missing one "oh my heck" of a show. Tim Barry takes the lead on vocals, Ed Trask hits things with sticks, Gwomper thumps the bass, Joe Banks wails on the guitar, and Beau Beau dances around in football pads, screaming along with the crowd. Their new album is called *Front Porch Stories*, and it's a down-home southern view of drinking PBR on the porch and seeing where life can take you.

Hi Tim, this is Carly from SLUG Magazine. What's going on?

Oh, you know, the same old shit. Where are you at?

Well, I'm a Salt Lake City kid, but right now I'm calling from Provo, which is where I go to school.

Oh yeah, Provo. I know where Provo is. A friend of mine was going to send me a six pack of St. Provo's Girl beer. Have you heard of it?

Oh yeah. And Polygamy Porter too. They milk the Mormon thing for all it's worth.

Yeah, he told me about that too. Do you think that's good or bad? **Well, it works really well as an advertising tactic here cause there's such a dichotomy. You're either Mormon or you're non-Mormon.**

Yeah, it's weird like that in Utah, ain't it?

Yeah, I hate it. I wish we could all just be friends, but whatever. People believe what they believe. If they do, that's fine, if they don't, that's fine too. But it's good to be able to laugh at it either way.

If you've got a mind for humor, that's cool. Are you Mormon?

Yeah, I am.

That's cool. I had a conversation the other day with a friend,

we were talking about Mormons, and in Virginia, there's very few. He was like, "How do you know all this shit about Mormons?" And I was like, "Man, I had two girlfriends that were Mormon." So whenever I get out to Salt Lake, I go straight to the temple and like watch the fuckin' choir rehearse. You know what I mean? Just to try and get a dig on where they're coming from. I read a whole bunch of the Book of Mormon, just trying to get a perspective. There are always going to be people who are shitheads and people who are right on in every different cultural group. Look at people who listen to punk rock, or Republicans, it's the same fuckin' thing.

Exactly, I go to BYU, which is a Mormon university, and I get flack about it when I say that I write for SLUG, or I listen to this kind of music, and people don't understand that you can still be totally into your religion and still embrace something that is maybe not traditionally like your religion. That is so fuckin' right on. We're all people, and there are degrees to every single culture. That Polygamy Porter shit is still funny though, huh?

Oh yeah, it's very funny. The first time I saw you guys play was about two years ago at Kilby Court. Do you remember that place?

Is that that little like garage joint? That was one of my favorite shows in along time. That show was fun as fuck because we had just come off a big rock tour and it was so refreshing, because that's our roots. You know? No barricades.

Yeah, people hitting their heads on the ceiling. I remember the speaker almost falling off the ceiling at that show.

Yeah, us not even really caring how we sounded and just going for it. I didn't even need to sing. Those are some of my fondest memories of touring.

How did Beau join the band? Was he just a fan that wanted to be a roadie?

OK, so check this out. Think back to high school. There's always a band in high school that people like and there's always some guy who's always around them and he or she pretends to be a manager and pretends to set up shows and drive the van and stuff. That was Beau. Back a long time ago, I used to play drums in Avail and he used to stay on the drum



Dave Weaver dphid@hotmail.com



"Whenever I Get Out To Salt Lake, I go Straight To the Temple and Watch the Fuckin', Choir Rehearse."

set with me and fix it as it was falling over. He would also run off the stage and run into the crowd and get people rowdy and then run up on stage and do the same thing. Eventually, when I started singing, he came right up front with me, and he just never left. There was never like a band meeting saying, "You're officially in the band." Eventually, people started asking, "what is that guy doing?"

Yeah, I was so confused. I asked my friend about him at the show and she said that he just dances around and sings along and writes stuff on signs.

Exactly, so we just started saying he's our fuckin' cheerleader. He's actually like an official band member and he tour manages on the road. He's Beau, he's a fuckin' freak of nature.

So you used to play drums. Did you contribute musically or lyrically at that point or did the band change totally when you took over singing?

Oh, the band changed totally. I guess we just started to figure ourselves out. I don't know how to explain it, really. Our root music has always been the three chord country that we all grew up playing and the three chord rock-style punk that came out of Washington D.C. in the late 80's. We have kind of weird influences. I don't think we really found our niche until the early 90's.

Does everyone contribute to lyrics?

No, I write all the lyrics. It would be really weird to sing lyrics that someone else wrote. Sometimes Joe, who plays guitar, will come up with vocal lines, and that's way welcome. I'll spend hours and hours working on lyrics and vocal lines and sometimes I'm like, "Are these any good? Is this a hook? This sounds good to me, but I can't really tell."

Cause you wrote it, so it's hard to be objective.

Exactly. I always really welcome it when someone goes into the band room and starts humming out different tunes, so I can write lyrics around them. It gives me a whole new approach. It doesn't always work, but the stuff I write doesn't always work either.

How's your background in the South affect your music?

Take it from the perspective of a writer. They often write about what surrounds them, and you can't help but be influenced by what goes on around you. Say a person in a political band sees things globally, he or she will write songs about global economics or global politics. We kind of see things locally, and a lot of the sounds that come out on our records are sounds

that you might hear around here in Richmond. That's where a lot of the lyrics for this album come from. Stories from people I know told on the front porch. So I think the title for the record was fitting.

What's going on with the tour to Salt Lake? Who are you touring with?

Well, I finally think I'm at liberty to say. An emo band called Hey Mercedes and this killer hardcore-style punk band from Philly called The Curse. It'll be a good mix. That's how I like it.

It keeps people's attention.

What's in your CD player right now?

I've been listening to a lot of Johnny Cash. A lot. And some Willy Nelson. Lots of old country. Today I listened to Hey Mercedes to kind of get familiar with them.

It's good to have some country, I'm sure you get enough punk on the road.

You know, I do. We're on the road all the time, hearing the same stuff every night, but I never seem to get tired of it.

Me neither. What you thought about "the scene" changing, with emo and punk hitting the mainstream. Do you see it where you are, or does it look the same to you?

It's been a really long time since I've paid attention to what's going on in the mainstream. The whole emo thing really surprised the fuck out of me. I'm the antithesis of anyone who knows anything about pop culture, but I watched the MTV Music Awards, and I was surprised to see bands like Dashboard Confessional up there. Maybe I don't really understand it, but I understand why people like it. I think that what a lot of people see as punk and emo nowadays really isn't anything but rock music. I don't really care, to tell you the truth. I like a lot of different bands. I don't mind what they call emo nowadays. If I like a band, I like it. I don't care if people throw that "punk label" on shit if it ain't punk, cause I'm not a punk.



**Come See the Not Punk Band
Avail with Hey Mercedes and
The Curse at Brick's on
November 27th.**

Going (For) Broke with Jack Dalrymple of

One Man Army

by Shame Shady

After failing four times to contact Jack Dalrymple, I figured it was the typical rockstar M.O. He was either sleeping off an alcohol induced coma from Saturday night's show or he'd found a hot groupie and never made it home. Nothing could've been further from the truth. Turns out Jack is a relatively normal guy just trying to make ends meet on his own terms. He is the guitarist, singer-by-default and sole surviving founder of **One Man Army**. They've just released their long-awaited and bound to be a classic third CD, *Rumours and Headlines* on BYO Records. **OMA** makes powerful, intense music with anthemic choruses and gang vocals that's catchy but not trendy; tasty but also punk as(s) fuck. When he got a clean bill of health, Jack called me back, on his dime no less, and we talked about friends, touring on acid and the finer points of 'bleeding' for one's art.

First off, let me apologize for ringing your phone off the hook on Sunday like a spazz hack on crack. I heard you were sick.

Jack: No, don't worry about it. All of my room mates work at a hospital, Kaiser, so every time they get sick they come home I get the worst of it. I'm always sick with whatever everyone in San Francisco has at the time.

What does One Man Army mean?

Jack: The guy that quit. Brandon, is the guy that named it. I think he got it from his grandma always calling him that.

How did it all begin?

Jack: It was just me and Brandon in his garage writing really crappy tunes. They're probably still crappy. I don't know. He played drums and we had this other guy who's a fireman now, James. That was the original band in 1996. Then we lost him and got Heiko (Shrepel) from this Oakland band called **United Blood**. Then we lost Brandon and got Chippy (Hanna) from the **U.S. Bombs**.

When did you get into music?

Jack: Man, it was a long time ago. My cousin gave me a guitar and a Ramones tape and I got hooked right away. This was around 1986, my Freshman year in high school. My cousin showed me my first three chords, G A and D. I'm right there in the 'oi-box.' I didn't really want to be too good. After that it was all just skateboarding and playing music. I was a fuck-up in school. I went to my Junior year but I never graduated. I didn't go to any college. I met

Brandon and we started actually playing music and it was hilarious.

I noticed on your voice mail that you live with others. Are you another starving artist?

Jack: I'm not making that much money. I can't even pay my rent here. I bring anything I can in. The guys I'm living with, one's my brother and one's, basically, my step-brother and they take up the slack. It's good to have people on your support team because I don't make a damn thing. I'm living in the laundry room. I got a sink up over my head and everything.

Why do it then?

Jack: I'm not living in cars. I'm not living on the streets. But for sure, I don't have much to fall back on. Pretty much, this is all I know. I don't have anything else, shit. I can't go get a job. I guess I could get a job but I don't fuckin' want to work at a movie store or gas station or any shit like that, man. I'd rather be piss broke.

What's it like on tour? Do you guys each have your own bus and a buttload of diesels full of gear like a regular rock-n-roll convoy?

Jack: Yeah right, man. We have a van that we all pile and squeeze into. It's an old Ford Conversion van. We have captain's chairs and we take the X-

Box, a bunch of weed and try to make it. We just got a bunch of new shit done to the van. We're even talking about getting a trailer for the gear, give us a little more room. Usually it's us laying all over each other because there's so many people that we travel with. Us three plus our tour manager, Lisa, and our merch-girl Erin.

Sounds cozy. Tell me about the new CD.

Jack: I like this new one a lot more than the other ones even though it was alot more work. I thought, actually, that I was gonna breeze through it but I had a time...they were killing me over there! Had me singing all kinds of shit over again. I was gonna be on top of it. I thought I was more prepared this time than any other. Turns out maybe I wasn't...shit, I don't know. I know I was stretching [it], man. There's some songs on there I was singing so hard I hurt my nuts! (laughs) I really did. I think I pulled something in my nuts on the right side. It hurt for a couple of days. If they wanted me to bleed - I did.

What do you think about some of these cats that keep doing the shit long after they should? I'd rather quit while I'm ahead - fade away instead of burning out.

Jack: I don't know. Originally, I gave myself until I was 28, then 28 came and now I'm 31 and it's like, oh shit. It's tough to let go of something that's all you know how to do. All you really can do is try to make a good record because that's pretty much what's going to outlast your band. We could all be dead, but as long as we had one good record then anything else that happens is a bonus. I don't think we're gonna make a million dollars and be on TRL and all of that shit. As long as we're still making half decent music that I like - that's all I want to do.

Don't get caught slipping, soldier. I want you to do your duty and get your ass down to Brick's on Thursday, December 5th for **One Man Army with The Explosion and MadCap**. Tell Jack I sent you.

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What's up in the world of the geriatric this month? The price of Depends increased dramatically and King George II is too busy spending billions in preparation for war to worry about the high cost of my arthritis medication. The whole culture vulture deal escapes me, or almost. A culture is a bird that subsists chiefly on carrion, alternatively a predatory person. A culture vulture can only be defined as a person picking over something dead and rotting — American culture.

My trip outside the house this month consisted of a visit to a department store. I entered in search of a basic fashion necessity, a t-shirt. Not a t-shirt bearing some hip corporate logo, just a plain old, made-in-America t-shirt. Such things don't exist anymore. I couldn't find anything in the department store that was even made in America. Does anyone remember when America had a thriving apparel industry? I made my living several times in the past working in the Utah apparel industry. No more. I finally found an "assembled-in-Mexico-from-U.S.-materials" t-shirt to suit my needs and called it good. Of course, searching for the item was traumatic, and not only because of the not-made-in-America factor. Security was somewhat alarmed by my very presence. I was followed and observed from the moment I entered the store. What if I tried to steal a made-in-Singapore corporate logo pair of shoes?

I approached the cashier with my item only to discover that making a purchase in a department store today involves a lengthy question and answer period:

"Can I put that on your charge card?"

"No, I have cash."

"Would you like to fill out an application for one of our charge cards?"

"No."

"It only takes three minutes and you will be immediately approved."

"No."

"You will save 15 percent on today's purchase and you will receive even more savings by mail."

"No."

The cashier became confused and disoriented. She stared at the six cash dollars I tried to hand her as if they threatened her very life. "Just ring up the fucking t-shirt."

I understand the poor cashier is underpaid and lacks health insurance. I understand that the cashier has a quota of charge card applications to complete each day. If the cashier doesn't reach the quota her cashier's job is jeopardized. I under-

stand that the manager receives a bonus based on how many applications the cashier turns in and that the manager also receives a bonus tied directly to the cashier's low wages. Why doesn't the cashier realize these things? Why doesn't the cashier gather all the other cashiers together and form a union to fight back against the oppressive management? Oh well, here we go.

The Warlocks

Phoenix EP

Birdman

Both the Velvet Underground and the Grateful Dead used the Warlocks as a band identifier in the past. The modern Warlocks fit somewhere in between. Listening to the five songs contained on the EP requires spending more than an hour of valuable time. The time is hardly wasted because the Warlocks capture something the vast majority of SLUG readers have never experienced. Although this band is not often associated with the jam-band scene of noodling neo-hippies attempting to recreate their parent's youth, that is exactly what the Warlocks have accomplished. The EP is the closest thing to a mid-sixties electric kool-aide acid test I've heard since Ken Kesey died. The Warlocks are one of very few acts around today who can effectively recreate that experience in a live setting. The *Phoenix EP* deserves a place on the shelf next to Pink Floyd's *The Piper At the Gates of Dawn*.

T-Model Ford

Bad Man

Fat Possum

There's 'lot of fuckers around now'days don't know nothing 'bout the blues. Ain't had no blues, ain't heard no blues, ain't got no blues. T-Model Ford plays the blues 'cause he lives the blues. One might say this ain't no Eric Clapton or Stevie Ray Vaughan blues. T-Model's blues come from his gut — gutbucket blues, motherfuckin' blues. These blues drone on and on, these blues make your crotch itch, these blues make you forget your blues, these blues grind, these blues sweat, these blues got a smell to 'em. If your house ain't had that smell in some time, better git y'all some a these blues.

Junior Kimbrough

You Better Run: The Essential

Fat Possum

I was playing this CD and I actually met a man who attended Junior's Salt Lake City concert several years back. This meeting wasn't remarkable for that reason because several hundred people attended the concert. What was remarkable is that I met someone who actually stayed. Several hundred attended and several hundred walked out as Junior Kimbrough performed. A few dozen remained to experience the hypnotic state Junior created. Junior Kimbrough is dead now. A bunch of damn fools couldn't grasp the music one of the greatest bluesmen to ever live played. A bunch of damn fools still can't grasp his music. Meditation is some kind of big deal these days. You get your meditation music down at the store and then you get in a lotus position and try to reach a higher state. Forget that idiocy. Get some Junior, listen attentively, and perhaps Junior will appear right there in the room with you, playing his blues guitar and performing the miracle of healing through hypnosis.

Pete Krebs & the Gossamer Wings

I Know It By Heart

Cavity Search

"Krebs' folk roots and punk rock sensibility drive his intensely introspective songs, from his earliest stripped-down solo recordings to the more lively and sonically dense arrangements of late." From the ba, ba, da of the opening tune to the "ringing" guitars of the second, to the truly marvelous backing vocal harmonies and expensive pop hooks of "Carolina," and flowing through as the remainder of the tunes—Krebs creates pop-rock with no place to go. The ba, ba, da channels everyone from the heyday of AM radio through the Brit-pop failure of the Longpigs. Krebs' backing band includes two names from the band ex-Pavement, which Steve Malkmus formed to play his latest compositions. Where did that take him except to a tiny niche market of the devoted? A lovely album the current stale music marketplace won't accept until Vivendi or AOL Time Warner decides pop rock is the latest trend in need of a revival.

The Domino Kings

The Back of Your Mind

Slewfoot Records

The average garden-variety review of the Domino Kings' new *The Back of Your Mind* will come filled with clichés. Just think "revivalist honky tonk," "alt.country," "retro," or "roots rock." Toss in some reference to rockabilly and click print. In truth, the disc is an excellent example of modern country music. To most, that means Toby Keith or some such shit —in other words "roots rock." No, the Domino Kings don't do that kind of country music. What they do is write songs about the more mundane aspects of modern life. Broken hearts, lost love, quarrels and perhaps even the "what-happens-after-punching-out-from-the-Wal-Mart-job." This is American heartland music with songwriting nearly the equal of the revered Springsteen, without his or Steve Earle's political bent, and rhythms directed at male and female barflies hoping for a dance partner. Anyone who can remember a Marty Robbins story tune will enjoy "The Outlaw's Song," in addition to the pure modern honky-tonk of "Wine Me Up" and "What Do You Do About the Ring?"

Josh Joplin Group

The Future That Was

Artemis Records

Josh Joplin is a little too mainstream for my tastes. He's kind of like the proprietor of the record store where Joplin recently purchased the Beach Boys' *Pet Sounds* album (an act described in the press materials for *The Future That Was*). I'm an elitist snob. However, the song "Wonderful Ones" has a political theme I can relate to and years and years ago I listened to Cat Stevens. Joplin is often compared to REM, but Cat Stevens is more appropriate, if sensitive singer-songwriters are of interest, Joplin isn't that sensitive.

Robert Randolph & the Family Band

Live At the Wetlands

Warner Bros.

Oh great! Warner Bros. has discovered Arhoolie Records' *Sacred Steel* series. This disc originally appeared on the Dare label and, due to huge sales in the jam-band community, Warner reissued it. Call it the live follow-up to *The Word*. If the last sentence is confusing please return to your television. Basically *The Word* was mediocre. Basically, *Live At the Wetlands* is worse and even more tedious. Randolph should return to church and recall his roots. Noodle, noodle, noodle, give me a bong hit.

by **SLUG Queen Jennifer Nielsen**

With Thanksgiving dinner just around the corner, I thought November was the perfect Month to sit down with Sage's Café and chat about the alternatives to a normal turkey dinner.

While vegetarian culture has become more and more popular, many do not clearly understand the definition of vegan. Veganism is more selective than vegetarianism. Not only do vegans not eat meat but their diet also excludes all dairy, eggs, and animal by-products.

Sage's Café offers vegan organic cuisine for the masses. Proprietors, **Ian & Kelsey Brandt**, and their son **Sage**, have been vegan for 5 years. By expanding their knowledge of nutrition, they've filled a gap in the SLC community. We sat in the restaurant's enclosed patio to chat about an alternative Thanksgiving.

SLUG QUEEN: All the hungry people want to know: Will you be open on Thanksgiving? Will you offer pre-order dinners available for take out?

Ian: No, we won't be open but we will be offering a traditional meal of seitan [Tofu meat substitute], mashed potatoes & gravy, and stuffing that can be ordered a few days before.

SLUG QUEEN: I understand the demand for an American style vegan restaurant. But why take it a step further and make it organic?

Ian: I believe it's healthier. If you try to detoxify your body you should look at everything going into it. Look at family farmers and their young children. A farm where a father sprays his field wearing a jacket that later he puts on hook in the house. The child can suddenly develop migraines or ADD. Their bodies

show levels of toxicity. Most pesticides use heavy metals, which can cause an imbalance in the absorption of nutrients. Eating organic might cost more in the short run, but we're trying to create a society that believes in a clean lifestyle. Economically it's treating the world as one global community. Part of our community is making sure everyone is healthy & not just trying to make money for personal gain.

SLUG QUEEN: I'm sure this has been a lot of work, especially since you make everything from scratch.

Ian: We'll never get back what we put into it because we want to give back more than we've received. That's our philosophy.

SLUG QUEEN: What does Thanksgiving mean to you? I know many people think of football and eating all day. How do you celebrate?

Ian: I was raised thinking all holidays are a day for sharing. It's a day off work to relax and focus on the consciousness of everyday living. Growing up there were always family dinners & we spent time together. Now we celebrate with family & friends at Sage's.

SLUG QUEEN: What meal at Sage's would you recommend to someone who eats meat that might be afraid of the idea of tofu.

Ian: I wouldn't match them up with something that resembles meat. The person who really enjoys a meat substitute is not a big meat eater. It's a person who is transitioning their diet. A meat eater would prefer something that is not trying to imitate a meat



Photo: Colby Crossland

Sage's Kitchen Staff

dish. I

would recommend our soba salad with the Nut Burger. There are no spices in our Nut Burger. It gets its flavor from the outside nuts roasting on an iron grill. I think we came up with a pretty good recipe. It's more of a cultural fusion of Japanese & Indian food than resembling a meat patty. It's rawer, which is a becoming a popular lifestyle.

SLUG QUEEN: Any thoughts on alternatives for non-meat eaters this Thanksgiving holiday?

Kelsey: The EarthSave Foundation will be having a potluck dinner at the garden center in Sugarhouse sometime before the holiday.

Check out www.eatfriendly.com for more ideas. And yes, the Nut Burger is absolutely scrumptious! Hmmm, the brownies, too. If you haven't been to Sage's Café don't wait for the holidays. Get some tasty and healthy food now.

Sage's Café is located at 473 E. Broadway 801.322.3790 www.sagescafe.com

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Claire Voyant *Love Is Blind* Metropolis

Claire Voyant are sonically caught between the distorted groove of *Curve* and the atmospheric bliss of *Love Spirals Downwards*. They're not exactly shoegazers, nor ethereal meanderers, but definitely dream pop curators along the lines of early *Moon Seven Times* and *Chandeen*. *Love Is Blind* is more focused and continues the trend of constant improvement the band has shown with each release. The formula remains the same, which, for those who fell in love with the remixed versions of their last album might find disappointing, seeing as nothing clocks in at 140bpm (those interested in the club side of things however could be directed to *HMB*, Victoria's project with *Haujobb's* Daniel Meyer). Nonetheless, Victoria Lloyd's beautiful voice remains the primary focus with the backing details lushly depicted by guitarist Ben Fargen and keyboardist/programmer Chris Ross. The album is lyrically strong as well. At the very least, *Love Is Blind* firmly establishes Claire Voyant as one of the elite bands of ethereal-rock, American or otherwise.

Diary of Dreams *Freak Perfume* Metropolis

Having been fortunate enough to see *Diary of Dreams*, Adrian Hates and his team of live musicians, I've come to understand the dramatic flair that is somewhat subdued by a studio recording. At its heart, the music is simple, the lyrics are somewhat awkward and often over-played, but it is produced rather well and, like *Project Pitchfork* and recent *Clan of Xymox* releases, you tend to forgive the shortcomings. *Freak Perfume*

does, however, suffer from the same downfalls as the last *Clan of Xymox* album, which Adrian helped produce. The songs are often similar to the point of one track blurring into the next, which is a danger when the musical backing is completely electronic. The songs could do with an occasional dramatic change in tempo, a stylistic change, unusual structuring, or more complex instrumentation. Essentially, a nice effort short on surprises.

Soft Cell *Cruelty without Beauty* Cooking Vinyl

Nearly 20 years removed from their last album, *Last Night In Sodom*, Marc Almond and Dave Ball return with an album that rivals the best of their work. Known primarily for their cover of "Tainted Love," Soft Cell spent the early eighties edging away from their pop hit with increasingly experimental albums that eventually saw Marc and Dave embark on separate musical paths. *Cruelty without Beauty* is a brilliant return to their pop sensibilities without abandoning their later experimental excursions. The album is alive with Marc's cabaret performance layered against a healthy dose of analog trickery that is surprisingly fresh, with the addition of updated beats and sensibilities. Almond's lyrics are as pointed as ever, encompassing a view of the world he has surrounded himself in: a darker place full of sexual bindings and downfalls and the continual unsuccessful search for independence, love and meaning. In many ways, this album is the antithesis to Almond's last release, *Stranger Things*. Only the final track, "On an Up," hints at the possibility of happiness and peace, but in the album's context, it is hard to believe that the solace will last. Ultimately, this is tight and devastatingly accurate theatrical cynicism; exactly what

you would expect from Soft Cell in top form.

Saint Etienne *Finisterre* Mantra/Beggars Banquet

Saint Etienne is more associated with quirky pop music fronted by a woman who personifies cool than experimental electronica. Their previous release, *Sound of Water*, and the mini-album *Interlude* proved otherwise. *Finisterre* is caught somewhere between their pop history and their recent adventures. Their brilliant first single, "Action," incorporates instrumentals, bizarre dialogue, a hip-hop advertisement of sorts, walking bass lines stolen from R&B and the occasional lyrical nod to their past. Old fans rejoice, the uninitiated come aboard, and the skeptical take the risk of being proved wrong for once and for all.

Cabaret Voltaire *Best of; Original Sound of Sheffield '78/'82* Mute

For whatever reason, Cabaret Voltaire are often ignored when the origins of electronic music are discussed. Perhaps they weren't as pop chic as *Kraftwerk*, as twisted as *Throbbing Gristle*, or as manic as *Suicide* to steal the spotlight. More likely, their continued presence over the years, although in a different form, kept them from becoming the legends they were. Yes, this document might sound a bit dated, particularly in the percussion tracks, but it does well to return the listener to a different time when electronics were more difficult than convenient and experimentation was the only option. Contained within are fragments of industrial, punk electronics, exotic world beat, and dub that reflect a time when the

merging of genre and superseding labels must have been as invigorating for the musicians as it was for the listeners. *Original Sound of Sheffield* is an engaging history lesson for musicians, those who enjoy electronic music, and above all else, those who consider key-boards and samplers as tools of the feeble-minded.

Fields of the Nephilim *Fallen* Metropolis

In 1991, The Nephilim carved their tombstones with the festival of fire and rode off into the proverbial sunset. Vocalist Carl McCoy formed the metal-heavy *Nephilim*, and the remainder of the band recruited singer Andy Delany and formed *Rubicon*, a decent if not somewhat disappointing alt. rock act. Neither project got much attention, and in the late 90s, rumors of the Nephilim reemerging surfaced despite whatever personal issues remained between McCoy and the others. Five or so years later, the long awaited album arrives with only McCoy and bassist Tony Pettitt remaining from the original line-up. The brothers Wright only appeared on two tracks recorded in the early sessions and Peter Yates was not in sight. The result is an album more akin to the metal nature of the *Nephilim* release than the dark spaghetti western rock of the *Nephilim*. It is hard not to mask the disappointment; the idea of what could have been is overwhelming. Yet, even the *Nephilim* release had its promising moments and *Fallen* improves upon them. McCoy's enigmatic presence and lyrical obsessions with the mystical and spiritual continue to be inviting and the music isn't as displaced or alienating as one might think.

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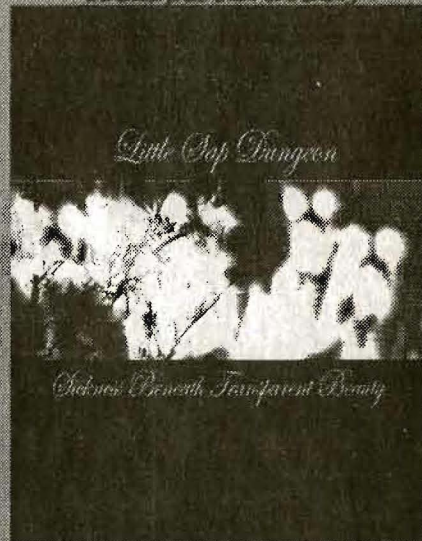
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I was lucky enough to attend Maschinenfest in Aachen, Germany from October 4 - 6. 20+ bands in three days left me a lot to write about. So here is my "brief" review of the festival. The reviews for this month are also new releases that first showed face at Maschinenfest. More pictures are available at www.kommandzero.net/maschinenfest/photos.htm

[04.10.02]

[21:00] **Synth-Etik** - Excellent performance from the New York artist on the Hands label. Nice heavy distorted beats.

[22:00] **SINA** - The adorable five-foot-nothing, Sina, performed newer material and songs exclusive to various compilations. Outstanding.

[23:00] **m2** - One of the best performances at MF. The minimal soundscapes were incredibly intense.

[00:00] **Klangstabil feat. Salt** - It was very interesting watching the Klangstabil duo moving 8' halogen light rods to create the slow melodies during this show. A little bit too mellow when you are all hyped up to dance.

[01:00] **Somatic Responses** - I expected a better performance from them. It was very techno and flowy - unlike what you could expect after listening to them on cd.

[02:00] **Hypnoskull** - Two surprise guests appeared with Patrick Stevens - his girlfriend, Meike (Tunnel) and Panacea. Aside from the guests, this was a great band to dance to and just immerse yourself into the droning rhythms.

[03:00] **Winterkalte** - Again, I was able to allow myself to close my eyes and let the intensity of the music take over my body. I think Winterkalte has one of the largest followings of all noise bands. Everybody has seen them a few times and is excited to see them again.

[05.10.02]

[18:30] **Config.Sys** - This lesser known band was awesome. One of the more electro acts at the festival.

[19:30] **Tarmvred** - Amazing! These Swedish boys in labcoats had some really harsh beats and played a theramin for the first time live.

[20:30] **Roger Rotor** - Everyone has had great things to say about this performance. Apparently he's not so great on CD. I was impressed.

[22:30] **Placid** - Our friends from Proyecto Mirage performed with the singer from a heavy metal band. It was a very strange, but an interesting mixture of noise and metal. I enjoyed it for about 20 minutes and then the Jaeger started to kick my ass.

[23:30] **Panacea vs. Needle Sharing** - After the Jaeger kicked my ass, I kicked my ass for missing one of the best (according to your former MO writer, J. Cameron) MF performances.

[00:30] **Klinik** - The new Klinik is so much different from the old Klinik. All songs were very looped out techno.

[01:30] **Ars Moriendi** - I was shocked to find out that Ars Moriendi is a collaboration of Synapscape, Asche and Morgenstern. I'm a big fan of all of them, and I was amazed with what they did together. Incredible.

[06.10.02]

[17:00] **This Morn' Omira** - Among my MF favorites. A nice blend between tribal, trance and noise. One of my new favorite bands.

[18:00] **Xabec** - Beautiful. 80% of his instruments were self-made. Rocks were spread on a metal sheet and slowly drawn over with another rock to create some interesting noises.

[19:00] **Mimetic** - Very different from the Mimetic that played in Salt Lake only a year ago. Very rhythmic and danceable. Not as experimental.

[21:00] **Venetian Snares vs. Fanny** - These two artists didn't play together as one would have thought. I would have preferred it all to be Mr. V.Snares. He's a monster.

[22:00] **Imminent** - I was shocked at how loud and heavy this was. I was entirely burned out by the middle of the performance. I understand it was another one of the best performances at MF. I feel bad that I missed the last few songs featuring Synapscape and John Sellekaers, aka Xingu Hill.

[23:00] **Vromb** - So sad I missed this. The new cd is excellent.



Synapscape
Ant Zen

Raw
Rating: 4

Raw consists of unreleased material and exclusive tracks from various compilations. In other words, it is a "best of" and a "worst of" Synapscape. It seems obvious which songs were exclusive to compilations because they are a great example of noisy goodness. The bad songs were unreleased for a reason. Synapscape is one of the most prominent noise acts from Germany. I highly recommend 'Positive Pop', 'So What' or 'Rage'. If you are impressed with those, it would be worth your time to hear some of their best works on Raw.

5F_55
Hands

II
Rating: 4.5

The image of two men in large space suits is forever burned into my mind when thinking of 5F_55. The only photos I have seen of the band show them in this guise. So when listening to the second album from the band, I hear the intergalactic sci-fi music intertwined with spacecraft beeps, clicks and tribal drums. Even the artwork features two space aliens sitting on a sofa watching a television with the picture in the screen being the art from the previous album. Two boys at a computer looking confused. Cute. Twelve tracks all spelled in hexadecimal contribute to the overall mood of this band/cd. One of the first things I noticed with this album was the use of sampling of other noise bands drum loops. On the first listen, I could pick up about 4 different bands and I know there are more. These guys really mix up the sound effects and are not capable of getting boring. One minute you have explosive rhythms and then suddenly you are melting in glitchy ambience.

Dead Hollywood Stars Junctions
Mad Monkey Records/Hymen Rating: 5

Members of Xingu Hill and Ammo unite to create the most fascinating blend of spaghetti-western and idm/electonica. Junctions is the second release of Dead Hollywood Stars and the limited version comes packaged with the first release, *Gone West* - previously released in 2000. Just by closing your eyes the music takes you to a ghost town, ranch or desert. Rich sounds are so powerful - you can both hear and feel the sand blowing. Sampling of old western films add the finishing touch to the dark western elements. Junctions is more experimental than the previous album. Also, the progression from "old west" to discovering a small touch of eastern culture is apparent with songs like, "Akiko's diary" and "Singapore sling". I would encourage anybody interested in stepping away from the common structures of electronic music to check out Dead Hollywood Stars. Amazing.



concert previews

IAME Ass

WITH YOUR HOST KEVLAR7

Wednesday 6th : Rye Coalition is coming back to our city!! The band that blends the rock riffs and thunder of New Bomb Turks with the indie progressions and noise of Fugazi into a volatile cocktail that is guaranteed to explode onto any stage. Rye Coalition definitely puts the art in garage rock, their latest *On Top* is a pure testament to that fact. *The Urban Lounge's* foundation will be shaken to the ground with excessive rock action that will literally set the roof on fire!! The metal gods will awaken!!

Thursday 7th : For those who absolutely love pop punk with an emo edge to it, then check out the show at X-Scape. Opening is *Yellowcard*, a five piece from Florida with a violin player. Their sound is quite unique. Imagine really heavy metallic riff and thunderous, over nasally, emo vocals, layered by an amazing violin that adds an epic depth to incredibly catchy songs. Also opening is the three piece girl fronted band from New Mexico, *The Eyeliners*. Similar in sound to that of the Ramones, the girls play simple but catchy tunes that stick in the head. On the release *Here Comes Trouble*, the girls skirt the line between power pop chords and rock n' roll fury with a "don't fuck with me" attitude. Rumor has it, the drummer is a local who used to play for *The Teen Tragedies*. Headlining this whole shindig is *No Use For A Name*. For those unfamiliar to this veteran band, *No Use* are the purveyors of quick tempo bubble-gum punk full of juvenile humor in their lyrics. Their latest *Hard Rock Bottom* is chock full of some of the most hilarious nuggets since the latest Vandals release. *No Use* put on a helluva of a live show having personally experienced their stage juggernaut at the Warped Tour.

Friday 8th : Holy shit!! The Circle Jerks are blessing us with their bombastic punk rock legendary selves at X-Scape. One of the most influential American punk rock bands of the eighties, the Jerks produced some amazing and inspirational songs that criticized all the Regan-omics greed and social fluff bullshit of that time period, (still relevant, especially in these W "the idiot" Bush times). Who could ever forget, "Mrs. Jones", "Beat Me Senseless",

"Coup D'Etat", "Deny Everything", "Wonderful", and "I Just Want Some Skank"? If any of these song titles suddenly bring back a huge amount of nostalgic longing then don't miss these godfathers of classic punk.

Saturday 9th : Starting with *Brighter Now* in 1982, *The Legendary Pink Dots* have been releasing a shitload of albums full of their entrancing ambient and psychedelic compositions. This band has always defined the word "creativity" and they have always built long mood

pieces that showcased both the light side and the darker side of the band's lyrics. Live, the band is a tour de force of sensual experimentation and bizarre musical exploration. Opening the show at X-Scape is *Origami Galatika*, a performance troupe of Norwegian origin. It



THE LEGENDARY PINK DOTS

consists of people involved in many different types of art forms. From music, to politics, to visual dance and movements. Musically they create gigantic ambient sagas that by no means are easily condensed into a radio-friendly song. Instead the band uses impromptu arrangements to thrust their art into a free-form that defies musical order.

Monday 11th : Fans who like their music loud, heavy, and pissed off will definitely get into the destructive sound of *Thought Riot*. Their debut album *Shattered Mirror Syndrome* is stuffed to the brim with earth shattering vocals along with heavy breakdowns and structures that cartwheel and spin in an frantic manner. Political statements for an system that needs to be challenged, is part of what drives *Scattered Fall* an band that pummels the listener with a whirlwind of meaty riffs that pulverize the senses. Then there is *The Last Great Liar*, a band that ties together so many different elements of underground guitar driven art music. Their release *Doppelganger* is a compelling listen and worthy of attention. These three bands will be well

worth the drive to Suite 13 in Lindon.

Tuesday 12th : There are few groups in the world that scare the hell out of me. *The Blood Brothers* are one of those bands. Structure goes out the window. To the average untrained ear, The Brothers are just noise and screaming with no musical sense. To people who listen to Drowningman, The Brothers come across as bizarre and incredible. Headlining this night of talented artsy-metallic bands at X-Scape is *Glassjaw*. Probably one of the most creative bands and non-cliched groups to be on a major label, these guys produce compositions that are both menacing and beautiful in the same song, I kid you not. The pipes of the lead vocalist are just simply amazing. Their song structures dip and soar in a breathtaking rush to the senses.

Wednesday 13th : When *The Dismemberment Plan* plays at *Kilby Court*, you can bet your ass that I'll be down in front shakin' it. Kind of like a cross between Fugazi and XTC, The

Vagrant Records is a living testament to 2nd generation emo. Playing with them at X-Scape is *Taking Back Sunday*. A definite cookie-cutter version of New Found Glory, except without the meaty metal-pop riffs that Glory exploits. Instead, they push passionate emo with a hardcore edge. Pop-punk gives way to whispery vocals. Their disc on Victory is full of these sensitivities, in line with those bands that are getting continual rotation on the local "alternative" radio station.

Thursday 14th : Yeah it will be a long ride up to Ogden to see Ray Wylie Hubbard at the *Egyptian Theatre*. But it is well worth it to see one of the great performers of bluegrass Americana music. To drive my point home here is a sample of the mastery lyrics that this man writes. From the song "Conversation with the Devil" he sings, "And he (the devil) said, 'What about all that whiskey and cocaine?' I said, 'Well Yeah, but that's no reason to throw me in hell. I didn't use the cocaine to get high, I just liked the way it smelled.'" Later on in that song the devil tells Hubbard, "What you won't find up in heaven are Christian Coalition right wing conservatives, country program directors and Nashville record executives." That, ladies and gentlemen is the truth. Don't miss the sounds of a man that would truly make Johnny Cash proud.

Friday 15th : When I think of real kick ass power-pop punk rock, one of the first bands that comes to mind is *Ten Foot Pole*. Previously named *Scared Straight*, the Pole has seen members come and go, (one of which became a member of Pulley, and pitched for the Chicago White Sox), put out four full lengths, (most of them on the Epitaph label), and played a shitload of shows. They are absolutely stunning and full of energy live, expect to get your money's worth at Suite 13 in Lindon. Opening is *Bowling For Soup*, a group from Texas that writes funny and engaging juvenile punk stuffed with snappy melodies and driving hooks. These guys could teach Blink 182 a thing or two.

Friday 15th : One of the greatest bands of all time was the group Seaweed. There are few groups that come close to sounding similar to those talented musicians. *The Movieline* is similar to a lot of those squeaky clean 2nd generation emo groups that are suddenly popular today. But, *The Movieline* has certain elements in their music that remind me Seaweed. It might be the spastic guitar chords that shift and change through the course of their songs or the heartfelt passion in the throatman's vocals. Also on the bill that night at X-Scape is *The Reunion Show*, that hits the guitar distortion while retaining pop sensibilities that echo The Cars and Elvis Costello. Their release *Kill Your Television* is bursting with crunchy guitars and chaste harmonies.

Saturday 16th : *Boxcar Racer* writes

hard-edged songs with attention getting melodies. The vocals are well sung with different ranges and shifts, grungy guitars, and driving drum work that compels listeners to take notice. Opening is N.Y.H.C. fav's **H2O**. The band got some flack by releasing their fourth disc *Go!* on a major label. I think the disc is a worthy recording that captures the group's over-the-top energy. When you go to *Brick's*, expect to see one of the best live hardcore bands since *Sick Of It All*. Also on the bill is Orem, Utah's darlings, **The Used**. Not withstanding the Kelly Osbourne connection, The Used utilize an amazing sound that bridges the gap between hard rock, punk, and emo.

Saturday 16th : **Glasseater** is like Frosted Mini Wheat cereal. Rough and full of things that are good for you on one side, while sweet and sugary on the other. No this is not a band with an identity crisis. They just know how to blend blistering punk with vocals full of emotion. They will amaze the crowd that has assembled at *X-Scape* to see the radio friendly kiddie sounds of **RX Bandits**.

Saturday 16th : Definitely not a show for the weak of heart is **Captured! By Robots**. Seriously folks, these guys make **GWAR** look well adjusted. This all robot band cranks out some heavy inspired thrash metal, while the lone costumed and chained human sings, "Don't Break My Balls" and other dastardly scary tunes. The robots fluctuate between humiliating their human "slave" and grinding out the metal comedy, one can only stare in shock and disbelief at the shocking events that will unfold onstage at the *Urban Lounge*.

Sunday 17th : Hailing from Kansas City is **The Anniversary**, whose album *Designing a Nervous Breakdown* on *Vagrant* is a prime example of psychedelic pop inspired by Devo and The Cars. Their music is complete with math-induced guitars and Moog key's that remind me of The Charlatans U.K. and The Dandy Warhols. Also on the bill that night at *X-Scape* is **The Burning Brides**, a full blown garage-rock band inspired by The Who, MC5, and The Stooges, a band set on making music dangerous again.

Thursday 21st : For those who love classic punk rock, and good old fashioned rock n' roll, then I can not stress the importance of seeing **X** perform with all of it's original members, (yes, even smiley guitar god Billy Zoom will be with them), at *X-Scape*. Songs like "Hungry Wolf", "Burning House Of Love", "Los Angeles", and "Johnny Hit

Run Pauline", are unlike any song y'all will hear anywhere else on the radio these days. The duel female/male vocals, fiery distorted punk guitars and devastating drum slaps, continue to set a precedence for many bands today.

Wednesday 27th : The working man's inspired southern anthems will be delivered by the masterfully bombastic **Avail** at *Brick's*. Check out this month's cover story for more details.

Saturday 30th : Local music gets a jolt of danceable basslines and rich stimulating female vocals with the collective **Cosm**. Similar to the live Spanish spunk of the boogie-oriented group **Kinky**, **Cosm** performs a lot of their sounds with live guitars and drums lay-



CAPTURED! BY ROBOTS

ered over electronic samples and beats. Catch them live at *Urban Lounge* and prepare to shake the bootie on the dance floor.

Saturday 30th : After contributing a song to the Spider-Man soundtrack, **Theory Of A Deadman** now has immense popularity with the "altmate" crowd. They will hit the stage at *X-Scape*. Also on the bill is **Audiovent**. Impassioned vocals with intricate guitar work is what makes up **Audiovent**'s sound. Headlining this "monster-of-rock" show is **Saliva**. Unable to pigeonhole their sound in one genre, **Saliva** rips out the chugging riffs, then shifts to rapping.

December / Monday 2nd : What can I say about the **Supersuckers** that I haven't drooled out of my mouth before? Expect to see "The greatest rock n' roll band in the world" earn their title and more at *Liquid Joe's* as they blow the pants off the audience. Those who think The **Strokes** are a rock band need to get their ass kicked down to this show and shown the truth. The **Supersuckers** will make y'all feel like the cover charge was money well spent. Amen, brothers and sisters.

GALLERY STROLL

WITH MARIAH MELLUS

On the third Friday of every month, local art galleries stay open late and people stroll the streets of Salt Lake experiencing local art. It sounds like a Norman Rockwell painting, but it's real! Gallery Stroll is Friday November 15th and here is a list of galleries and shows that you should check out.

Walk of Shame Studio, located at 351 West Pierpont Avenue, is proud to present **David Badley**. Mr. Badley is a photography professor at Westminster. Even with years of experience, he is always looking for new ideas for showing his photography. The show on display at **Walk of Shame** will draw a view even if just by its title, *Naked Woman*. The show will display several versions of the same photo of a woman standing in a mundane manner gazing upward against a bright orange background. To see how David chooses to display this show you have to stop by the **Walk of Shame Studio** on Friday November 15th, **Gallery Stroll Evening**, from 6pm to 10pm.

The Rio Grande Gallery, located at 300 South and 450 West, is featuring some of the bright young photographers of this city. Artists included are **Lance Clayton**, **Alex Ferguson**, **Teresa Flowers**, **Ben Fox**, and **John Rees**. The show will run from November 4th through December 4th with the artist reception on November 15th, **Gallery Stroll Evening**, from 6pm to 9pm.

Trasa Urban Arts Collective, located at 741 South 400 West in the Utah Pickle building, is working with more than a 100 artists, students and community members, to celebrate the Day of the Dead. Participants in the upstairs gallery included established artists such as **Alex Ferguson**, **Trent Call**, **Camilla Taylor**, **Brandon Garcia**, **Kristina Robb**, **Jenny Lord**, **Erlin Winstead**, **Albert Wint**, and many more. The artists have transformed the upstairs gallery to house found object sculptures, video, sound art, photography, and modern dance. The downstairs gallery will showcase work by local community members such as **Bad Dog Rediscovered America**, **Jackson Elementary**, and **Centro de la Familia de Utah**, just to name a few. These organizations have collaborated to present an artistic dialogue about death and how it spans cultures and generations. A special opening gala will take place on November 2nd. You will need advanced reservations for the gala, which you can make by calling 355-5850. A community reception will take place on November 9th from 4 to 7 pm.

Finch Lane Gallery, a.k.a The Art Barn, is located at 54 Finch Lane. For the month of November, Finch Lane has a great show planned. **Daniel Arsenault** will display his photography show entitled "Impressions," in which he displays the old State Street hotels from his own artistic view. His high contrast black and white images are of the ordinary things we see day to day, like local signage and characteristic storefronts, but the true art of these images is the catch. Also showing at Finch Lane is **Jeff Clark**, and I am really excited to see his show. Jeff's painting go through a lot of work before he considers them finished. They start out as monoprints and, as he wipes the layers of paint away with turpentine, brushes, or rags, he arrives at an image that sets a mood for the viewer and surrounds them. "A painting should intrigue, inspire, or excite," according to Mr. Clark. The **Finch Lane** show will run all through November with an artist reception on November 22nd from 6pm to 8pm.

Display Business, located at 400 West and Pierpont Avenue, opens up their establishment to local artists to display their work on **Gallery Stroll** evening from 6pm to 9pm. This building is also home to the **Bad Dog Rediscovered America** organization, which helps local youth explore their creative side. On display will be **Matt Jackson**. Matt works with neon to make fun, interactive sculptures. Combine Matt's colorful work with the crazy activities always taking place in **Bad Dog's** studio and this will be a great place to feel like a kid again.

As always, this could never be a complete list of shows taking place on **Gallery Stroll**. If you have an upcoming show and would like to give **SLUG** readers a heads-up, please email me at mariahm@worldstrides.com

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The Ghetto Gourmet- Volume 1 by Chris DiSabato
Car payment - check. Rent payment - check. Cell phone bill - check. Cigarettes - check. Beer - check. Food - FUCK!! It seems amidst the responsibility of paying my bills and my irresponsibility of a massive bar tab, I've forgotten one minor necessity of life... eating. If you're like me, living from paycheck to paycheck, even life's little necessities aren't always easy to grasp. So without further ado, welcome to the **Ghetto Gourmet**, SLUG magazine's monthly chronicle of ultra-affordable dining solutions around SLC. SLUG's editor-in-chief will generously tap the SLUG piggy bank every month in hopes of nourishing my malnourished mouth as well as offering solutions to silence the grumbings from the stomachs of struggling college students, gutter punks, homeless, and other degenerates of SLC. A simple rating system will grade these fine dining establishments on 5 specific criteria:

1. Does the food itself accurately resemble the specific substance we have come to know through past eating experiences (basically, am I sure that chicken is chicken, beef is beef, fish is fish...not cat, rat, or dog)? Also known as the fear factor.
2. Is the food tasty, or as my friend Rob would say, the Grubbability factor.
3. Quality of service, also known as the "Fuck me? Can you read lips, fuck YOU!" factor. Even nasty food can be tolerable if you are welcomed with a smile.
4. Does the menu offer multiple options for the "economically challenged?"
5. Was I forced to run to the bathroom immediately, 10-15 minutes later, 15-30 minutes later, 30-60 minutes later, or could I comfortably go about my day without stopping at some gas station to defile their restroom? Also known as the "X factor."

Our rating system will be represented by the

Swedish Muppet chef with one chef equal to a "poor" grade and four chefs equal to a "very good" grade. I debated using a five-chef scale but how could anything be rated "excellent" for \$3.33? Fuck it, let's eat! Our first exquisite dining experience takes us to the corner of 800 South and State Street. Here you will find "Tacos Don Rafa," a taco stand offering a quality selection of seven mini-taco options. The soft tortilla wrappings measure approximately 3 1/2 inches in diameter and come stuffed with your choice of beef, chicken, or chorizo. Alongside the 'portable kitchen' is a generous arrangement of chopped vegetables including hot-ass jalapeno peppers and fiery salsa. A cooler of assorted drinks is also conveniently placed in the street, er, dining area. Although the \$3.33 allotted by SLUG shattered the Mag's piggy bank and may prevent the publishing of next month's issue, it was more than enough to cover the tab at "Tacos Don Rafa." The food seemed to accurately represent the items ordered (chicken and beef), tasted good and was quite filling; besides, "2 tacos for \$1.00" is a starving person's dream! With my remaining \$1.33, I still had the option of purchasing a bottled water, a can of Big K or two mini-ice teas! Instead of the drink I opted to leave a tip in return for the quality service (and because I didn't need a translator to place the order for me). As for the "X factor," nearly 40 minutes went by before I needed to donate some mini-tacos to the SLC water supply! That's not too bad considering I've eaten at Mexican restaurants almost ten times as expensive as "Tacos Don Rafa" and had to dart for 'el bath-o room-o' before the check even got to the table! In all seriousness, I would definitely recommend this little taco stand to anyone (other than vegans) who is functioning on an extremely fixed budget or no budget at all. All jokes aside, who wouldn't want to support Roberto and his helper, two hard-working, friendly people offering SLC an affordable solution to eating, as opposed to supporting

some corporate taco stand owned by a chalupa-munching Chihuahua!

Where is the Ghetto Gourmet off to next? Only time will tell and only my empty stomach can lead me. One thing is for certain, I will continue to roam the streets, alleys, and homeless shelters of SLC with hopes of providing ultra-affordable dining solutions for all broke-ass citizens of this valley. Until next time, hasta luego pendejos!

Tacos Don Rafa" Overall Score:



Fear Factor:



Grubbability Factor:



"Fuck Me? Can You Read Lips, Fuck YOU!" Factor:



Options for the Economically Challenged:



X- Factor:



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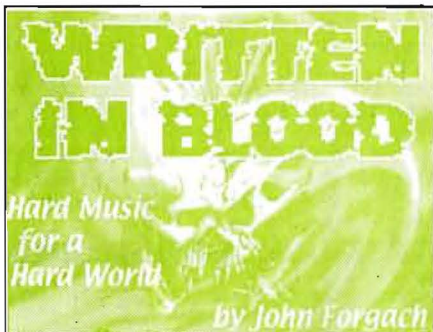
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OLYMPIC : *Unholy Cult* is by far the best *Immolation* release to date. The band further expands on the musical strides they made with their last album *Close To A World Below*. While *Immolation* isn't exactly the tightest death metal band around and their guitar play is slightly on the sloppy side (especially in the solo department), neither aspect really detracts from their music. A good bass presence along with multi-layered dissonant guitar harmonies envelope their music in a dark, ethereal veil of death. I haven't heard a band work both subtle evil undertones and overt blaspheming into their music as seamlessly as *Immolation* since *Morbid Angel* during their prime (*Covenant*, *Domination*). There is enough going on within *Unholy Cult* that multiple listens are required to fully digest the music. *Unholy Cult* will be released in the United States on November 12th.

ROADRUNNER : The amount of previously unreleased material coming from the vaults of Roadrunner Records, including Fear Factory's *Concrete*, tells me they are scrambling for some-

thing decent to release in amongst the rash of nu-metal releases coming from the label. The latest is the double live *Under A Pale Grey Sky* from *Sepultura*. The twenty-eight tracks of this release were recorded in London at the Brixton Academy on December 16, 1996. The performance was the last by the original "*Beneath The Remains*" line-up. Reportedly, Max Cavalera (guitar / vocals) left the band the very night of this recorded performance. Recorded during the *Roots* tour, nearly the entire *Roots* album appears in the track listing. I've never really been into *Roots*, so luckily plenty of their other releases were well represented. The set also included six tracks from *Chaos A.D.*, early material such as "Troops Of Doom" and "Necromancer" from *Morbid Visions* and classic *Sepultura* from *Arise* and *Beneath The Remains* ("Beneath The Remains", "Mass Hypnosis", "Desperate Cry", "Arise", "Dead Embryonic Cells" and "Inner Self").

ARCTIC : Greek deathcore makes a powerful stand with the latest offering from *Homo Iratus*. Prior to a second full-length release in 2003, *Homo Iratus* is releasing the four song ep *Knowledge...Their Enemy*. This ultra heavy band infuses a substantial death groove in place of the more caustic approach favored by many within the deathcore sect. I can hear a definite Napalm Death influence in the guitar playing. The expansive guitar sound overlaid by single string guitar harmonies appearing at times throughout *Knowledge...* was pioneered and perfected by Napalm, but used effectively on this release. The ep includes the new song "Protection Through Surveillance", a very cool cover of *Sepultura*'s "Roots Bloody Roots", two

songs taken from their debut *Human Consumes Human* ("Tomahawk Cruise Messiah" and "Homo Sapiens?") and live video clips for the songs "Tomahawk Cruise Messiah" and "Project : New World". This will definitely be a band to look out for in 2003.

SENSORY : In an attempt to break into the U.S. market, Hungary's *Nemesis* re-recorded both of their first two albums with English vocals - a pretty ambitious move when you consider we can't even decide if our own citizens should even have to speak English (great job *Nemesis*!). The re-recorded material will be released on two occasions as the album *Eden?* and then followed six months later by the release of *Psychogeist*. This band's progressive metal style melds together a heavy guitar approach, soaring keyboard work and tons of vocal harmonies and hooks. The eight tracks of *Eden?* include a guitar/percussion instrumental and the Hungarian folksong "Virageneke".

METAL BLADE : Vader guitarist Mauser is back with his band *Dies Irae* for the release of their second album, the follow up to 2000's *Immolated*. Vader drummer Doc, Novy from Behemoth (bass / vocals) and Hiro from Sceptic (guitar) all return for the recording of *The Sin War*. *Dies Irae*, although being half of the band Vader, really stands on its own. Mauser and Doc have the ability to put a good amount of separation between the two bands. This band combines punishing speed with bone-jarring death groove. Some great guitar solos were included as the perfect touch to this album.

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SUBTERRANEAN SECT

MESHUGGAH – NOTHING

"Meshuggah's math metal formulas are still awe-inspiring, bringing its bludgeoning sound to a new level of rib-rattling savagery" – Pulse!
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IN FLAMES – REROUTE TO REMAIN

As seen on tour with Slayer and Soulfly.
 "The 14-track set sees the group further refine its dynamic sound, an amalgamation of classic hard rock riffs, thrash-like rhythms and harsh, extreme vocals. But In Flames doesn't shy away from catchy choruses; in fact, the band's aggressive accessibility originated the underground movement now known as 'melodic death'." BILLBOARD MAGAZINE



NEUROSIS – LIVE IN LYON

The first in a series of 'official bootlegs' selected from the band's own archives. for more information about this series and other releases, visit www.neurotrecordings.com.



YAKUZA – WAY OF THE DEAD

Driven by experimentation, Yakuza combines a variety of styles ranging from psychedelic indie rock to metal, free jazz and hardcore (think John Zorn meets The Dillinger Escape Plan at a CBGB's Sunday matinee).
 "Given half the chance, this band could rule the alt-rock universe – and elevate it's standards considerably." – Chicago Sun Times



GORELORD – ZOMBIE SUICIDE : PART 666

Re-Animating the DEATH in Death Metal, Gorelord spews forth a lethal dose of metal, atmosphere and death so heavy it'll kill the dead!! Four ways to heaven, way to hell.. and this is it!! For a free ticket to hell log on to: www.season-of-mist.com



AVANTASIA – METAL OPERA PT. 2

Once again Edguy vocalist Tobias Sammet's Avantasia project has brought the scene's most celebrated and talented musicians together, this time to record the second installment of this musical epic. The Metal Opera Part 2 features members from Kiss, Stratovarius, Helloween, Gamma Ray, Rhapsody, Angra, and more, and the North American version features two bonus tracks as well!



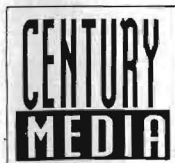
LACUNA COIL – COMALIES

Comalies is a dynamic exploration into Lacuna Coil's soulfully somber and stunningly enigmatic musical alchemy. "...a slow motion tsunami of goth-metal loveliness... gorgeous three part harmonies and chill-inducing melodies that recycle in your head for days."
 – Alternative Press Magazine



HAMMERFALL – CRIMSON THUNDER

Hammerfall's dueling axe attacks, wailing air-raid-siren vocal harmonies, rolling bass thunder and steadfast, precision drumming are coming to North America in November & December with the legendary Ronnie James Dio! Crimson Thunder combines the vitality and integrity of Glory To The Brave with the heaviness and maturity of Renegade to create their most skillfully crafted metal opus to date. The North American version features the bonus cover track of the Kiss classic "Detroit Rock City"! Crimson Thunder strikes on November 12th!



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CD Reviews

TKO Records

ANTISEEN

Drastic/E.P.
Royalty

DAVE BARRATT

ANTISEEN's first two EPs are now available on one CD, and they're much better than I'd expected. Both EPs have that rough analog sound that makes punk rock sound like punk rock, and the music is delivered mean-spirited enough that you can tell it was made well before the Warped Tour ever existed (excuse me...the Vans Warped Tour). Though not blatantly original, these EPs are fun to listen to and show very little of the trite hillbilly swagger Antiseen developed on later records.

TKO Records

ANTISEEN

DAVE BARRATT

Eat More Possum

Imagine Hank Williams Jr. singing along to the most generic mid-paced punk rock imaginable, and that's what ANTISEEN sound like on *Eat More Possum*. This utterly boring album, originally released in 1992, consists mostly of 2 minute-long songs in which a single riff is repeated over and over again. However, the musical lesser crime than the "proud to be a fat, stupid redneck" image that's such a huge part of the Antiseen experience. I was subjected to way too many fat, stupid rednecks growing up in my hometown of American Fork, and the discovery of punk was one of the few things that kept me sane. Being that punk in its truest form is the opposite of being redneck in its truest form, I wish Antiseen would stop trying to mix the two.

Alternative Tentacles

Articles of Faith

Complete Vols.
1 & 2

DAVE BARRATT

Alternative Tentacles does a great job with its classic hardcore reissues. Here, we have Articles of Faith's entire vinyl output between 1981 and 1985 on two CDs. The inserts include lyrics, photos, and a history of the band. It goes without saying that hardcore punk bands born during the Reagan years were particularly raging. The difference between Articles of Faith and most other bands from that era is that their lyrics were quite articulate and they showed a competent level of musicianship. They also did cool stuff like starting Chicago's hardcore scene with a DIY, all-ages venue they ran themselves. Their music can't be easily described, as they sounded like no other band around; suffice to say that Articles of Faith did it with an unnatural amount of intelligence and creativity. This is a fucking great slab of history and will make any "hardcore" purchased at the mall sound ridiculous in comparison.

Fat Wreck Chords

Avail

Front Porch
Stories

CARLY FULLMER

Avail couldn't have picked a better track to take the #1 spot on their new record than "Black and Red". It starts out grating, loud, muddy, fast, tight and smart, giving you a preview and getting you excited for the rest of this amazing album. Avail's been around for years and proclaim themselves to be "old," but they still play with the intensity of a first-show-band at every show and on every record. Tim Barry's voice is sounding better than ever, as skilled and gruff as the sound we all loved on *4 A.M. Friday* and *Over the James*. The extremely hard and catchy "West Wye" starts out and ends with a Johnny Cash/Willy Nelson-esq guitar riff that brings Avail's down and dirty country roots to the forefront, and I love it. You know you love Avail, you're old school, buy the album, and relive your roots.

Tee Pee Records

Bad Wizard

Sophisticated
Mouth

ALFRED CARDENAS

Bad Wizard brings the rock in ways previously thought unimaginable. Their live show is an explosive mix of swarthy, swaggering guitar hooks, glam by way of the gutter vocals, and a super-aggro-burning rhythm section that will have you shimmying and shaking in the front row, and if you're not, you damn well better hope it's because you're buying a drink. On a side note, the singer sounds like Jim Morrison after a 10-day coke, whiskey and pain killer bender, and the guitarist is the spitting image of a young Patti Smith (without all the 'Wild Horse' talk). Go out and buy this album if you know what's good for you.

Hydra Head Records

Cave In

Tides of
Tomorrow

CARLY FULLMER

"The reality check is in the mail," and it says that Cave In is absolutely amazing. I'm still reeling from their show with Sparta, and now this 6 song EP means even more to me. "We deserve to be heard by people that only know popular music as being garbage like Train or P.O.D. or something. We all have a collective ego in that we feel that we're better than all that shit and we should be a substitute for that garbage," says guitarist and vocalist Stephen Brodsky (whose voice deserves its very own ego). The guitar and effects are somewhat orbital (reminiscent of Failure), giving the EP a space-like ambience. But then there is something nearly tropical in "Tides of Tomorrow" and "The Calypso," while "Everest" and "Dark Driving" have just enough metal in them to make us bang our heads. Genre-crossing is rampant in this tightly packed EP; let's hope the creativity and departure from the norm--and even from themselves--continues with Cave In's next album, which will be on RCA.

TKO Records

Cocknoose

Badmen,
Butchers,
and Bleeders

MONKEY 42

Hot damn, these "mid western motherfuckin' maniacs" will out-ugly any of you sons-o-bitches. TKO has re-issued this '93 blood-covered gem. Punk hit an all time low with this band and it has never been so much fun. This album is anti-everything, America the ugly, rebel punk rock, brutal, hard drivin', catchy tunes-played drunk. Widowmaker, who played bass once, stated that the blood and rust on his strings was how he "got his tone." ANTISEEN fans will love Cocknoose. They cover David Allen Coe's "Livin' on the Run" and Joan Jett's "Cherry Bomb." Caution: don't listen to this in the car. It's non-stop, runnin' from the law-rock and before you know it your cheap piece-o-shit car is overheating at 110 mph.

Go Kart

The Control

The
Forgotten EP

DAVE BARRATT

I really wanted to like *The Forgotten EP*, since I like many of the bands that The Control have played with. Go Kart Records is pushing The Control as a "sick fast hardcore band," but there's way too much indie-rock in the guitar and vocal work for my taste. I kneel at the altar of all things fastcore, and I urge you to check out 9 Shocks Terror, Degenerics, or Ruination instead, all of whom have played with The Control but are real zen masters of sick, fast hardcore.

Lovitt Records

Engine Down

Demure

CARLY FULLMER

It's become somewhat of a tradition that bands with east coast emocore roots tend to mellow out by their third or fourth album, to create something that's melodic yet hard. Engine Down has pulled it off with their third release, *Demure*. "I highly recommend you find what it is you can't live without and do it full time," said Keeley Davis (vocals and guitar) after a grueling European tour that left him smiling and surprisingly healthy. When a band loves their music more than life, it comes through on their records. The second track, "Pantomime," shows off the persistent rhythm of the drums that flavor the record with a nearly tribal undertone. Robust guitar work paired with tenor vocals that put you in a trance is what makes Engine Down great. This record, unlike previous releases, is more patterned after their live show, so pick up the record when you see Engine Down live with The Dismemberment Plan at Kilby Court on November 13th.

Broken Records
Equal Vision Records**Fairweather**

KEYLARI

Alaska EP

There are a lot of bands out there in the current mediocre music world that sound similar to Fairweather. To set the record straight, these guys play with far more gusto than 90% of that other shit. Heavy guitars that pummel with wild changes and catchy, hook-filled chords, layered with passionate vocals that reach an atmospheric level are powerful enough to grab any casual listener's attention. Don't compare them to current emo-core, because they are disgusted by that term. I find them on the same level as Elliot, The Jazz June, and Open Hand; groups that push the boundaries of cliché-riddled sounds. Fairweather are recording their follow up to their debut *If They Move...Kill Them*, and this EP is served up as an appetizer to wet the palate before they showcase their upcoming full-length release.

Broken Records
Equal Vision Records**Feederz**

**Vandalism:
Beautiful As a Rock
In a Cop's Face**

Holy fuck moly, I've seen the glory of the return of the Feederz! These extreme pranksters have been peeling caps back since the late 70's when, at the end of their first show in Phoenix, the singer, Frank Discussion, opened fire on the audience with an AR-15 rifle. Lucky for those trick-ass bitches that it was loaded with blanks! This is just the tip of the iceberg and you'd do best to get your wanker-ass on their website [www.feederz.com] for more gory details about how punk should be practiced and not preached. This CD of all new songs about the death of American consumer culture and religion is an inspiring and delightfully torturous listening experience as well. File this explosive plastic between the Anti-Nowhere League and the Dead Kennedys and repeat after me: I don't wanna be a poser no more!

Broken Records
Equal Vision Records**The Flaming Sideburns**

WALTER

Save Rock 'N' Roll

Might as well begin with a blurb from the official record label biography, "A lot of people say the origins of the Scandinavian Garage Rock revolution can be traced to a split single released a couple of years by the Hellacopters and a Finnish band famous for their wild live shows called The Flaming Sideburns." I hate to argue but I think the Nomads are more responsible for the revolution than the Flaming Sideburns but...*Save Rock 'N' Roll* is one hell of a record. The bio also name checks the Sonics and the Stooges in an obvious attempt to arouse interest from the hordes of scribes newly exposed to actual rock music. The first three Flaming Sideburns songs are certainly lively and verging on the raw power but "Flowers," the fourth tune, is just begging for another dropped name. That name would be Lou Reed and that does not mean Velvet Underground. Those who are really paying attention might catch the Jimi Hendrix theft opening and closing "Sweet Sound of L.U.V." Then there's a song titled "Lonesome Rain." Gosh, I nearly went in search of my old Five Americans records, but what's the use? MTV and Time Warner have never heard of them. I've played this record numerous times for older folks, and that means middle-aged. Without exception every one of them wanted a copy. "What is this? This sounds like real rock and roll!" Yeah it does. Everything old is new again.

Broken Records
Equal Vision Records**GBH**

DAVE BARRATT

Ha Ha

Even at the peak of their talent, GBH were one of those bands that were just stupid fun punk, rather than brilliant life-changing punk. I didn't expect *Ha Ha* to reach new heights of greatness, but I also didn't expect it to suck as bad as it does. GBH are trying that "punk n' roll" thing that's popular right now, but mixed with pop punk and indie-rock riffs. There's even a metal riff on "Sado Methodist" that sounds like it was lifted directly from a fucking Dio record. *Ha Ha* is just plain bad, from the half-assed album art and layout, to the confusing lack of focus in songwriting. Get *The Clay Punk Singles Collection* or *City Baby Attacked by Rats* if you must have GBH in your collection.

Broken Records
Equal Vision Records**Gob**

KEYLARI

The F.U. EP

Probably one of the greatest punk bands out there today, Gob's disc *How Far Shallow Takes You* was hailed by yours truly as one of the greatest sonic masterpieces of its day. Hailing from Canada (anyone saying anything bad about Canada has never really been there, it's a fact), Gob has toured like hell in this part of the world, including the Warped Tour. In preparation for the band's upcoming full length release, *Foot in Mouth Disease* in 2003, they've released this primer EP full of older tracks they like to play live, and three songs recorded for this disc only. The tracks range from raw adrenaline chuggers of power punk while others are pop-savvy nuggets filled with catchy hooks and infectious rhythms.

Broken Records
Equal Vision Records**The Hope Conspiracy**

MONKEY 42

Endnote

I don't like the name The Hope Conspiracy. Maybe I'd like it more if it was the Hopeless Conspiracy. I believe this band's music is born out of going-nowhere rage and disgust (everything I hold dear), but with "Hope" in the name, it implies all is not lost. So why get so upset about it? The difference between this new release and their previous work is the refined quality. Some describe this as "tight," and that's what you get, you tightwad. It's just too well produced. I prefer their earlier, more raw music, similar to how they sound live. The vocals at times become too "mono-screamatic." I love vain-popping-scream/yell from the throat Rollins-era Black Flag (supposed influence of Hope Conspiracy), but these vocals sound too immature or in-genuinely angry. It makes me feel I should like locals as in Blue Collar Line or Wicked Innocence. However, if you can see past these few criticisms, the album is very good and still beats out the poser.

Broken Records
Equal Vision Records**IN-DK**

SHAME SHADY

Kill Whitey

A brutally caustic dose of hard-stinking-core from the New Yo' area. These kids champion the struggles of the lower class with crusty anthems of cultural disenchantment and literal displacement (All songs are dedicated to the people of the lower East Side who were gentrified out of their home). Featuring a picture of the Fetus Squat burning in '92. This is the ideal record for the revolution, replete with riot songs, protest songs and fuck-the-police songs. There are a few ska-tainted moments of sonic-relief from the aural pummeling that can be likened to a guy who's beating your ass, and then stopping briefly to dance a little jig around you before finishing you off.

Broken Records
Equal Vision Records**Junction 18**

CARLY FULLMER

**Heroes From
the Future**

The thing about Junction 18 is that they are a contradiction...but a good kind of contradiction, not a hypocritical kind. After listening to their CD, you can't decide if you're happy or depressed, musically enlightened or a victim of another pop-punk massacre. At times, the songs are as Blink as they come. At others, the harmony, lyrics, vocal effects, distortion, and chord progressions rip through you and convince you that you have just witnessed something incredible. "Lil' Joey" is such a track. While the other five tracks could've felt at home on J18's previous release *This Vicious Cycle*, "Lil' Joey" gives me a taste and a hint of the greater, more mature, and must-hear Junction 18 of the future. But for the present, this EP's lyrics and superb vocals will definitely tide us over: "Someone please tell me who is responsible for letting us grow up in this hive of bastards and lies and enemies."

Disaster Records	The Kings Of Nuthin KEVLAR7 Fight Songs	The Kings are made up of a stand-up bass, baritone and tenor saxophones, piano player, guitar, drum, gruff Tom Wait-ish vocals, and a guy who plays an old sock washer! They combine the rockabilly punch of Hi-Fi and the Roadburners with the 20's gangster swing of Royal Crown Revue, swirled together with the drunken fight songs of Dropkick Murphys. The Kings' record is a gargantuan disc filled with over-the-top anthems to spend the night killing the liver. This disc has worn out the laser on my cd player from so many repeated listens, and it's quickly become a contender for one of my favorites for the best of 2002. Don't miss the rumble.
TKO Records	The Krays NATE A Time for Action	The best description of the Krays' sound that I can think of is a street punk version of Pennywise. Now, I know this might seem like a stretch, but just bear with me. Fuzzy, fast riffs with quick changes, political lyrics, and the singer's voice is a dead ringer for Jim Lindberg. They're nothing too out of the ordinary, especially for their label, and I mean that as a compliment. It's really too bad that the signature TKO sound is so generic, just because it's so damn good. If I was in charge (which I soon will be, if all goes to plan), I would make TKO pick the best players out of all of their bands to make one or two superbands so they could write really good snotty street punk and eliminate a lot of bands that sound the same. But, since I'm not in charge (yet), I'll probably just sit around and listen to my new Krays album, which I enjoy thoroughly.
Minimalist Recording Company	Laguardia CARLY FULLMER Laguardia	Didn't The Smiths break up? It's not that I'm trying to criticize The Smiths, or Morrissey for that matter, I just didn't know there was anyone still out there making slow and acoustic brit pop. I digress. Laguardia do have their Smiths moments, but for the most part, they are doing something different. Aaron Sinclair's voice has a monotone London drawl that can grate on one's ears, but it's nothing that can't be assisted by the attention-grabbing syncopation of the rhythm section, distorted bass, and varied guitar work. "9 Isn't 10" and "Traveling Roadside" stand out on the 9-song record. Bust out your knitted sweaters and hazelnut cappuccino, because Laguardia is definitely a winter CD.
Nitro Records	Lost City Angels KEVLAR7 S/T	A band with an identity crisis is never a fun thing for those listeners who are led to believe that a band plays a certain type of music, then find out that they were tricked by a band that plays a totally different type of music. Lost City Angels is a perfect example. They pretend that they play rock n' roll with a punk rock edge. Fuck that!! These guys are so pop punk that it fucking reeks of mediocrity. They play with gusto and if you like punk then check 'em out, but I was led to believe that they kick out the rock. Fucking posers. Send me a disc when you find out what the fuck you really are.
Espo Records	The Lot Six SPAKERIZED Animals	No, this isn't homage to the Pink Floyd album of the same name, though it might as well be, since just about every other influence shows up. Soundscapes in which guitars are plucked and cymbals are lightly caressed as gently falling rain precede the moment the maelstrom ensues. This is the crossroad at which post-punk and prog rock meet. "It's so nice to know that it's all so perfect/Then why do I feel so deserted and nervous?" asks singer Dave Vicini. Strains resembling folksy Syd Barrett as well as meaty Rye Coalition riffs reach the ears, but they mostly remind me of early Red Krayola; it all goes back to the nervous energy. The band is set to be featured on an upcoming compilation with Modest Mouse and the Hives, but the only way The Lot Six are garage is if it's one in which someone is trying to build their own flying saucer. Points off for a bad album title pun.
Warner Bros.	Doug Martsch SPAKERIZED Now You Know	The newest evolution in Doug Martsch's creative output is this set of blues-tinged, mostly acoustic numbers that actually wouldn't sound out of place on a Built to Spill album. The influence of Delta blues guitarist Mississippi Fred McDowell is turned to Martsch's own purposes with traditional slide playing and open tunings. "Dream" and "Gone" essay his usual wistful and melancholy lyrical themes, and "This Morning (With My Mind on Jesus)" shows a new found spirituality. This is fresher and more original-sounding than the last Built to Spill album. His next direction is anyone's guess; from the blues he's now listening to reggae.
Tigertail Records	The Mercury Program SPAKERIZED A Data Learn the Language	Did you ever wonder what happened to trip-hop, one of the great "next big things" of the last decade? You can hear vestiges of it in the sound of the Mercury Program, as well as jazz, ambient, and other gentle instrumental musics. Layers of sound seem designed to peel off layers of indie music listener stress. But this is thinking person's easy listening; song titles like "Egypt," "To/From Iceland" and "Sultans of El Sur" evoke distant landscapes, though all glimpsed from the window of a valium-powered tour bus. Points off for bad CD title pun.
Helcat	Roger Miret and the Disasters MONKEY 965 S/T	Godfather Roger Miret (Agnostic Front) has returned with his new punk rock upstarts The Disasters. This is true New York messed-up-pompadour, gutter brawl punk, but don't expect AF style hardcore politi-punk. This album is chocked full of pump-your-fist street anthems. There's even a Cock SParrer cover modified into "New York Belongs To Me." This is a fun CD with quick, catchy, stomp it down your throat tunes centered around fun found the hard way. "I wanna kick some heads in, I wanna run and riot, feelin' loud and proud, ready for a fight."
Molecular Laboratories	Miss Lonelyheart CARLY FULLMER Signal and Response	The first thing I noticed about Signal and Response was its amazing depth. The guitar flowed into every corner of my room, and the vocals filled in the nooks and crannies. So, imagine my surprise when I opened the CD jacket and found that Miss Lonelyheart only has three members. Three people make all that sound? Yes. And it's some of the best sound you'll hear to come out of the independent circuit all year, guaranteed. "Simple Line" is a relentlessly catchy song about the final result of complicated art: simplicity. And, Miss Lonelyheart practices what they preach, delivering 11 tracks of deep yet simple art that practically screams for a free spirit and an empty highway to accompany. Mellow, screamy, poppy, loud, hook-filled, and sunny, what else do you need?

CD Reviews

Cammon Records

The Mooney Suzuki

STEREOTYPE Electric Sweat

Easy" to rock out, they say, though they make it look as natural as, well, sweat. The Mooney Suzuki is nothing if not electric. They turned it on at Liquid Joe's October 2.

In the great garage band sweepstakes overtaking the trend-ridden musical universe right this very minute, the Mooney Suzuki add an element often missing: the blues. "In a Young Man's Mind" is a distant cousin of the Who's "Summertime Blues." "Oh Sweet Susanna" could have been an out-take from "Exile On Main Street." "It's Not

Sympathy For the Record Industry

Mr. Airplane Man

WATER Moanin'

and he doesn't release crap. Never has, never will. One of his bands made the big time. I can't remember the name, but all three of their records are good, and all three came from Sympathy. Long Gone John says Mr. Airplane Man is as good as that other band, and just like them, there are only two members. Members might be the wrong term because neither has one. The guitarist and the drummer are female and the name of the band is taken from a Howlin' Wolf song. These girls have visited Clarksdale, Mississippi and performed with R.L. and T-Model. Some reviews of their work mention Doo Rag. People who weren't born yesterday realize that Mr. Airplane Man is not engaged with something called the "garage rock renaissance." See, there ain't no renaissance, the shit never went away. Heck, even the Flat Duo Jets used to mess with some blues, and so did Suicide. For pure garage rock satisfaction, with plenty of just plain messed-up-in-love-with-the-hill-country-blues-coming-at-you-straight-out-of-Boston, get Moanin'.

The owner of Sympathy For the Record Industry is kind of cranky. He's probably middle-aged. He has operated the label successfully for years all by himself without sending promotional copies to scumbag music critics who just trot down to the nearest shady used CD-dealer and sell the crap for a buck. Long Gone John is the guy's name

Okra-Tone Records

John Sinclair

WATER Fattening Frogs For Snakes

politically correct White Panther Party. He has explored the blues for decades. Andre Williams is a musical smut dealer widely respected for his "racy" behavior. The disc of interest is the first of a planned four-part series and there are plans to film the corresponding tour and present the results at the Sundance Film Festival. Perhaps the disc is of local interest despite the local blues ignorance? Actually anyone interested can receive a blues education simply by listening to Fattening Frogs For Snakes because Sinclair gives a spoken word history of the blues as the blues backs him. Don't think spoken word as in Biafra or Rollins ranting but instead remember Ginsberg and Burroughs. One can board the train now since the promotional tour will utilize Amtrak trains to "re-create the migration of the blues from the Mississippi Delta to the northern Midwest," or one can catch up when the film arrives at Sundance in a year and late-boarding journalists wax enthusiastic.

A proper review of John Sinclair's latest epistle requires at least two thousand words. Simply informing the reader of his history and that of the record producer, Andre Williams, requires at least one thousand. However, the entire world has become one big sound byte. John Sinclair once managed the MC5. He founded the radical and

New West

Slobberbone

WATER Slippage

Keeping all of that in mind approach Slobberbone with an open mind. The group is now attempting to distance themselves from an alt.country niche while claiming to play rock and roll. Rock and roll is a funny thing. One review I read of Slippage compares the "product" to a combination of Social Distortion and the Byrds and with that in mind we have to remember Under the Influence, the Mike Ness solo disc where he covered his "roots." Put all of this together and realize what year it is. In 2002 most rednecks are flying American flags made in China from gas guzzling SUVs and huge pick-up trucks. They shop at Wal-Mart. Punk rockers patronize pawnshops and tattoo parlors, usually located side-by-side, and the ones in the Ness camp are busy restoring gas guzzling muscle cars. Slobberbone's music should appeal to both, but the songs are pretty literate and probably too smart for the Wal-Mart bunch. The twang factor blended with real rock recalls days gone by, say early 1970s? Or perhaps early 1980s? Or perhaps Slippage is an example of the "country rock renaissance"?

Your local music critics are busy defending the well-deserved backlash some of these so-called and new fangled garage rock bands have received. If it ain't garage rock then don't fucking call it garage rock. At the same time there is a vast body of critical backlash already aimed at roots rock and what is garage rock except roots rock?

Stonegarden Records

Smart Brown Handbag

JOHN SCHEUBERMAN Fast Friends

R.E.M. and The Smiths, SBH comes off fresh and creative in something that is familiar, only long-lost. "I would have kissed your face/I would have sold your stuff/I would have kept your photographs someplace dry." Ranging from bitterness to desperate longing, David shows us there is more to pop music than smiling faces, rather, something hiding behind the smile.

David Steinhart is not good at relationships. However, he is good at drawing out the best tunes for breaking one up. Smart Brown Handbag hails from Los Angeles, and on their seventh release, Pop Art's creator tackles relationship quarrels in 13 tracks ranging from broken hearts to broken marriages. Being compared to early

In the Red Records

Speedball Baby

WATER The Black-Out

Speedball Baby members most likely have a working knowledge of recordings pre-dating the local and national media's current fascination with garage rock and those influences are revealed in several instances where the guitar is an acoustic. Hardly a sweat-stained, gasoline-fueled example of garage-rockin' blues. More like the morning after a night of speedballing, which I do not endorse.

The common method for describing a release in the vein of Speedball Baby is to go off on the automobile mechanic references - gasoline-fueled, grease-stained, sweat-soaked, oil-burning retro garage rock. Such descriptions are like purchasing an SUV to navigate road construction projects in a comfortable manner.

Hell-Cat Records

Tiger Army

KEYLAD Early Years EP

released later. The liner notes from Tiger Army frontman Nick 13 state that this EP, along with their other two releases means that, in a sense, it is the complete "box set" of all their work. While the band prepares to release III in 2003, this will definitely satisfy Tiger Army psychobilly purists until then.

This band is determined to put psychobilly on the map of today's popular music. This six-song EP showcases Tiger Army in their early stages, raw and full of fire. Two of the songs are original, previously hard to get singles, two are cover songs, (one is a cover of the Misfits "American Nightmare"), and two are demo cuts of songs that were

CD

Reviews

Go-Kart Records

Toxic NarcoticNATE **We're All Doomed**

Where have you been all my life, Toxic Narcotic? You're so fast and funny and hardcore, I can't believe that you've been playing for thirteen years and I've never heard you. I feel that I have been neglected. But now that's all changed. This disc brings new meaning to the phrase, "drunken mania." They lyrics are, at times, hilarious, at other times, ironic, but always sung with intensity and a scary, growling voice. This Boston three-piece kicks out such jams as "We're Not Happy 'Til You're Not Happy," "Pave the Planet," and "5 Billion People Must Die." I have a feeling that, at some point this weekend, some drunk fuck will slip this disc into my stereo, chaos will ensue, and my house will be demolished. Seriously. That's how good this album is. I can't wait.

Chunksaah Records

Various Artists

DAVE BARRATT

The Philadelphia Sound

The bands featured on this comp are The Curse, Go! for the Throat, Knives Out, and Paint it Black. All four bands aim for a sound pioneered by one '80s hardcore band or another, yet land somewhere between 'bad indie-rock and bad late '80s NYHC. All four bands sound so much alike that I had to read along with the lyric sheet to tell one from the other. Go! for the Throat are the least craptacular, but it seems they didn't know that there was already a hardcore band called Go! This shit is geared strictly to the crowd with star tattoos and black fingernails, rather than the diehards with Black Flag bars.

Bad Afro Records

Various Artists**Pushing Scandinavian Rock to the Man Vol. III**

KEYLART

When I listen to garage rock, especially Scandinavian, acid-drenched retro garage rock, I think of sex. The kind of sex that's raunchy and dirty, where women slowly strip their clothes off to the sultry guitar-driven beats. If you agree with me on this note, then check out this killer compilation of European bands that are on the forefront of this new and exciting form of music that the major mainstream radio stations have failed thus far to latch on to (and that, brothers and sisters, is a good thing). Some of the highlights are Species: "Ram It Up", The Boardlines: "Come On, Hold On", The Flaming Sideburns: "Blow the Roof", and The Burnouts: "You Lose." This disc will definitely satisfy the all-out rock demons, as well as those sexual fantasies, that are in us all.

Volumen Records

Volumen

JOEL SCHUEFMAN

Super Confident Guy

Volumen is a concept band not sure of their location or concept. Each song brings them into a new music genre and alienates them from the previous one. Starting out with a slow soulful waltz through the land of confident guys, they supply the rock music on "F.O.F." and song parodies in Weird Al format with "Miniature Action Jesus." The Volumen home is a revolving freak show that is most of the time appealing, but all of the time entertaining.

Chunksaah Records

Wanted Dead

DAVE BARRATT

Repercussions

Repercussions sounds like the lost record between Agnostic Front's *Victim in Pain* and *Cause for Alarm* LPs. There are a million and one bands that reference New York's second wave of hardcore (AF, Warzone, Cause for Alarm, etc), yet Wanted Dead still do a good job of it. Songs are short and fast with a good, raw recording, and the vocalist even sounds a lot like Roger Miret did on *Victim in Pain*. If you're into meat head NYHC, Wanted Dead do it better than most.

Music Video Distributors

Guided By Voices

STAKERIZED

Some Drinking Implied

There is no lo-fi indie band more storied than GBV, and this is one more step in the effort to make every mental sneeze, cough, and fart of frontman Robert Pollard available for public consumption. This is not their story: for that get *Watch Me Jumpstart*, though a chapter two of that is overdue. This is more like a video scrapbook. Some segments only a fanatical collector could love, like live footage in a bar lit almost too dimly for early a 90's videocam to pick up. Some drinking implied? How about some Pollard falling on his ass? Bob's high school horror short, "Wild People," shows the darker side of his fertile mind. Video collages for older songs "Weed King," "Why Did You Land," and others exhibit groovy psychedelic visual counterparts to the music. Scenes of kids rocking out to GBV in a college library are endearingly infectious. All-in-all, this will find its way to wishlists of hardcore fans, but won't do much to preach to the unconverted.

DVD Review

10" Review

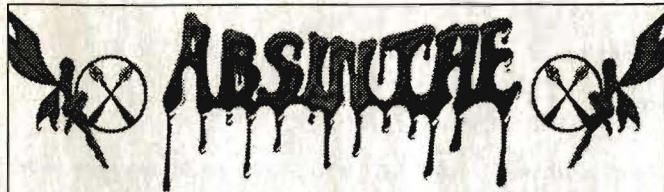
Rock and Roll Radio Records

B-Movie Rats**Rock and Roll Queen (10")**

JEREMY CARDENAS

Ladies and Gentlemen, I would like to give to you a cacophonous, catastrophic, full-tilt burn into your long-dead rock subconscious: the B-Movie Rats latest release, *Rock and Roll Queen*, oh yeah! The songs aren't as fast as the ones on 1999's *Bad For You* (Junk Records, L.A.), but they're built for the long haul with hell-bent Marshall stack! volume and gut-thumping bass and drum lines. Over the top of this sonic maelstrom is the high-pitched (circa '82) David Lee Roth-esque wailing of frontman/smooth operator Derek Christensen. My favorite track on this album, "It's a Long Way to Barcelona (When You're Stoned)" has a very Bachman Turner Overdrive feel to it with some ultrasmooth hooks and vocal lines. The Rats biggest strength is in their energy, delivery, and songwriting sensibility. They combine quasi-garage sounds of early Faces, Who, or Stones with the later 'arena' sounds of AC/DC and Aerosmith (but without the overproduction, man, these guys fucking rock it!). This album is dedicated to rock and roll's female progenitors such as Suzi Quatro and Joan Jett, and is scheduled for a European release in support of an upcoming tour. I recommend RNRQ and the B-Movie Rats to anyone who's ready for the mother f'n Rock and Roll Revolution, baby!

Reviews CD



NOVEMBER CALENDAR

Sunday, November 10th at 9pm
Fetish Night
live at The MANHATTAN

on the corner of 400 S and main, a private club for members

Saturday, November 23rd at 9pm
live at GRAVITY
155 west 200 south, a private club for members

Friday, November 29th at 9pm
live at GETTY'S
3737 South State, a private club for members
contact us at absinthe_mari@yahoo.com

THE

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Daily Calendar

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email dickheads@slugmag.com

<p>Tuesday, November 5 Election Day- VOTE! Tom Petty, Jackson Browne- <i>E Ctr</i> The Roots- <i>UofU Union</i></p> <p>Wednesday, November 6 Long Hunter- <i>Burts</i> Blue Printz- <i>Dead Goat</i> Unsung Heros, Junction 18- <i>Papa Lees Provo</i> Kelly Hunt- <i>Zephyr</i> Ready Steady Go, The Rye Galition, Red Bennies- <i>Urban Lounge</i> Rapid Transit- <i>Monks</i></p> <p>Thursday, November 7 Strong Arm, POA- <i>Burts</i> Curious Birds- <i>Dead Goat</i> Smashy Smashy, Total Shutdown- <i>Monks</i> Plain White Tees, Trick 7- <i>Muse Music Provo</i> John Anderson- <i>Outlaw Saloon Ogden</i> Plain White Ts, Sugarland Run- <i>Papa Lees, Provo</i> Nova Paradiso- <i>Urban Lounge</i> Unsung Heros, Junction 18, Unfold- <i>WSU Ogden</i> No Use For A Name, Slick Shoes, Eyeliners, Yellowcard- <i>Xscape</i></p> <p>Friday, November 8 SLUG Localized- <i>Urban Lounge</i> Piece and Quiet- <i>Barbary Coast</i> Harry Lee & Back Alley Blues Band- <i>Dead Goat</i> Fin Fang Foom, Form of Rocket- <i>Kilby Ct</i> Straight Up- <i>The Other End @Heber</i> The Wolfs- <i>Burts</i> Salem, Day of Less- <i>Suite 13 Lindon</i> Circle Jerks- <i>Xscape</i> Dirty Birds, Rodeo Boys- <i>Zephyr</i> El Jazz- <i>Monks</i></p> <p>Saturday, November 9 Honeytongue- <i>ABGs Provo</i> Smackwater Jack- <i>Burts</i> Uptown Hustlers- <i>Dead Goat</i> Loiter Cognition, Special Edward, Against the Sky, Day Two, Willem Dafoe- <i>Junction</i> The Rodeo Boys, Dirty Birds- <i>Kamikazes Ogden</i> Nobody Knows- <i>Lazy Moon</i> Adjacent to Nothing- <i>Muse Music</i> Sunhouse Healers- <i>Plan B, Park City</i> Contingency Plan, Doceder Ring, Entrope- <i>Suite 13 Lindon</i> Badger King, Gerald Music- <i>Todds</i> Flatline Syndicate, Twinge,</p>	<p>12 Mistakes-<i>Urban Lounge</i></p> <p>Sunday, November 10 Highball Train- <i>Burts</i> Pat Metheny Group- <i>Kingsbury Hall</i> Most Precious Blood- <i>Uprok</i> Endless Struggle- <i>Monks</i> the Flavor w/ J.B. Phoenix Band- <i>Todds</i></p> <p>Monday, November 11 DJ Curtis Strange- <i>Burts</i> Joe Houston & Defrosterz- <i>Dead Goat</i> I am the World Trade Center, Downers, Veda- <i>Kilby</i> Thought Riot, Scattered Fall, Last Great Liar- <i>Suite 13 Lindon</i> Legendary Pink Dots, Origami Galactica- <i>Xscape</i> Topaz- <i>Zephyr</i> Lionhead Records Presents- <i>Monks</i></p> <p>Tuesday, November 12 Magic Slim & Teardrops- <i>Beatniks Ogden</i> Moscow Boys Choir- <i>Eccles Logan</i> Thought Riot- <i>Foundation Provo</i> System of a Down- <i>Saltair</i> Glassjaw, Blood Brothers, American Nothing- <i>Xscape</i> OAR, Maroon5, Matt Nathanson- <i>Zephyr</i> Starmy, Magstatic, The Agenda- <i>Urban Lounge</i> The Trodgen Molets- <i>Monks</i> King Tree / Juggernaut- <i>Todds</i></p> <p>Wednesday, November 13 George Winston- <i>Abravanel Hall</i> Maynard Ferguson, Big Bop Neuveau- <i>Alta HS</i> PI, Vaddict- <i>Atchafalaya Provo</i> Road Head- <i>Burts</i> Rockin Jake- <i>Dead Goat</i> Dismemberment Plan, Engine Down, Tolchock Trio, Starmy- <i>Kilby Ct</i> Counterfit- <i>Muse Music Provo</i> Counterfit, Hudson River School, Day Two, Layman's Terms- <i>Papa Lee's Provo</i> Miles Ahead- <i>Starry Night, Provo</i> Counterfit, Fairview, Laymen Terms- <i>Wrapsody Provo</i> Taking Back Sunday, Starting Line, The Exit, Early November- <i>Xscape</i> Ready Steady Go!- <i>Urban Lounge</i> Willis Clow Trio- <i>Monks</i></p> <p>Thursday, November 14 Optimus Prime, Jon Whipple- <i>Burts</i> Whiplash- <i>Dead Goat</i> Counterfit- <i>Kilby</i> Miles Ahead- <i>Mother Urbans Park City</i></p>	<p>Ray Wylie Hubbard- <i>Peerys Ogden</i> Blackalicious- <i>UofU Union</i> Torque- <i>Urban Lounge</i> Janah- <i>Zephyr</i> Tiny's Party- <i>Monks</i></p> <p>Friday, November 15 Corleons CD Release Party w/ Unicorn and Le Force- <i>Xscape Basement</i> Stoned- <i>Dead Goat</i> Weber River Blues- <i>Jordys Ogden</i> Places to Park, Arkham, Flammable- <i>Junction</i> Miles Ahead- <i>Monks</i> Ten Foot Pole, Bowling for Soup- <i>Suite 13 Lindon</i> Clayton Scrivner's Bday: The Rodeo Boys, Redd Tape, Tolchock Trio- <i>Urban Lounge</i> Perfect Stranger- <i>Westerner</i> The Movielife, Reunion Show, Brand New- <i>Xscape</i></p> <p>Saturday, November 16 John Prine, Todd Snider- <i>Abravanel Hall</i> Box Car Racer, H2O, the Used- <i>Bricks</i> Groovers- <i>Dead Goat</i> Caleb Klauder- <i>Hog Wallow</i> Black Sheep Coalition, Final Truth- <i>Suite 13 Lindon</i> Flammable- <i>Some Dude's Playground Layton</i> Captured by Robots, Poo Pee Dee & The SLC Allstar- <i>Urban Lounge</i> Glassteater, Lost City Angels, RX Bandits- <i>Xscape</i> New Transit Direction, Coyote Hoods w/ Kimone- <i>Todds</i></p> <p>Sunday, November 17 Burning Brides, the Anniversary, Belles- <i>Bricks</i> Highball Train- <i>Burts</i> B-Side Players- <i>Zephyr</i> Hello Amsterdam- <i>Monks</i> CORLEONES CD Release Party w/ Unicorne & Le Force- <i>Todds</i></p> <p>Monday, November 18 DJ Curtis Strange- <i>Burts</i> Nigel Mack- <i>Dead Goat</i> The Mercury Program, Maserati, (exit) Mercutio- <i>Suite 13 Lindon</i> Lionhead Records Presents- <i>Monks</i></p> <p>Tuesday, November 19 Insatiable- <i>Junction</i> Beck, Flaming Lips- <i>Kingsbury Hall</i> Need New Body- <i>Thinglesing</i> Jupiter Sunrise- <i>Todds</i> Terrence & Wills Trash Night- <i>Urban Lounge</i></p>	<p>Jupiter Sunrise w/ Bright Life- <i>Todds</i></p> <p>Wednesday, November 20 Metheens- <i>Dead Goat</i> Ronald K. Brown/Evidence- <i>Kingsbury Hall</i> Terrance & Will's Trash Night <i>Urban Lounge</i> Suek- <i>Monks</i></p> <p>Thursday, November 21 Bohemia- <i>Burts</i> Bootleg Exchange- <i>Dead Goat</i> Disturbed, Korn, Trustcompany- <i>E Ctr</i> Blues Traveler- <i>Harry O's</i> Ronald K. Brown/Evidence- <i>Kingsbury Hall</i> Eric Bibb- <i>Peerys Ogden</i> Compound Fracture- <i>Urban Lounge</i> X (original members)- <i>Xscape</i> The Classic Assholes- <i>Monks</i></p> <p>Friday, November 22 Nova Paradiso- <i>Dead Goat</i> Thunderfist, Flesh Peddler- <i>Grants @Spanish Fk</i> Agua Dulce- <i>Harry O's</i> Lickgoldensky- <i>Junction</i> Trial By Fire- <i>Papa Lees Provo</i> Eric Bibb- <i>Peerys Ogden</i> Grandview, Nonetheless, (exit) Mercutio- <i>Suite 13 Lindon</i> Redd Tape, Tolchock Trio, Hudson River School- <i>UofU Union</i> Red Bennies, Die Monster Die, Chinese Stars- <i>Urban Lounge</i> Gerald Music- <i>Monks</i></p> <p>Saturday, November 23 The Rodeo Boys- <i>Burts</i> The Moanz- <i>Cassadys</i> General Rude- <i>Dead Goat</i> City of Caterpillar- <i>Kilby Ct</i> Loiter Cognition, Cave of Roses- <i>Some Dude's Playground</i> Kettlefish- <i>Urban Lounge</i> he Chinese Stars, Washington Generals & the Preacher & The Parasites- <i>Todds</i></p> <p>Sunday, November 24 Highball Train- <i>Burts</i> Sum 41 CD signing- <i>Connexion Sk8park</i> Sum 41- <i>Xscape</i> Longhunters- <i>Monks</i> Poison Candy- <i>Todds</i></p> <p>Monday, November 25 DJ Curtis Strange- <i>Burts</i> John Nemeth & Jacks- <i>Dead Goat</i> Big Wig, Slick Shoes- <i>Suite 13 Lindon</i> Vinyl- <i>Zephyr</i> Lionhead Records Presents- <i>Monks</i></p>
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Tuesday, November 26
 3 Doors Down- Bricks
 Dope, Skinlab, Primer 55, Society
 1- XScape
 Optimist Prime, The Sleepovers-
 Urban Lounge
 Carlo- Todds

Wednesday, November 27
 Avail, Hey Mercedes, the Curse-
 Bricks

Five Minute Major- Burts
 Rockin Rhinos- Dead Goat
 SheDaisy- UofU
 Cannibal Corpse, Macabre,
 Cephalic Carnage, Cattle
 Decapitation- XScape
 Phix- Zephyr
 Ready Steady Go!- Urban Lounge
 Doug Wright Trio- Monks

Thursday, November 28
 Open Thanksgiving- Burts
 Turkey Dismemberment Plan-
 Your Mom's

Friday, November 29
 Two & Half White Guys- \
 ABGs Provo
 Aerial- Barbary Coast
 Money Shot- Dead Goat
 Critical Mass Bicycle Ride-
 Gallivan Ctr 5pm
 The Moanz- The OtherEnd @Heber
 Phono- Urban Lounge
 2+1- Monks

Saturday, November 30
 Aerial- Barbary Coast
 Stacey Board- Dead Goat
 Hal Ketchum- Eccles Park City
 The Moanz- The Other End @Heber
 Two & Half White Guys- Port O Call
 Audiovent, Saliva, Theory of a
 Dead Man- XScape
 Cosm, Koteba- Urban Lounge
 Flatline Syndicate- The Junction
 Go Metric- Todds

Sunday, December 1
 Joe Nichols- New Sandy Station
 Blue Collar Special- Zephyr

Monday, December 2
 Supersuckers- Liquid Joes
 Blue Collar Special-
 Phat Tire Saloon

Tuesday, December 3
 Trans Siberian Orchestra-
 Abravanel Hall
 90 Gay Men- Urban Lounge

Wednesday, December 4
 Michael Martin Murphy-
 Abravanel Hall

Thursday, December 5
 The Explosion, One Man Army,
 Madcap- Bricks
 Get Hustle- Urban Lounge
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The Circle Jerks
 w/ TBA @ XScape

Legendary Pink Dots
 w/ Origami Galaktika @ XScape

Glassjaw
 w/ American Nightmare, Blood Brothers @ XScape

The Starting Line
 w/ Taking Back Sunday, The Exit, The Early November @ XScape

The Movieline
 w/ Brand New, The Reunion Show @ XScape

RX Bandits
 w/ Glasseater, Lost City Angels @ XScape

John Doe
 D.J. Bonebrake



Exene Cervenka
 Billy Zoom

X. the original members @ XScape

Sum 41
 Special Show @ XScape

CKY
 w/ TBA @ XScape Basement

Dope, Primer 55
 w/ Skinlab, Society 1 @ XScape

Cannibal Corpse
 w/ Macabre, Cephalic Carnage, Cattle Decapitation @ XScape

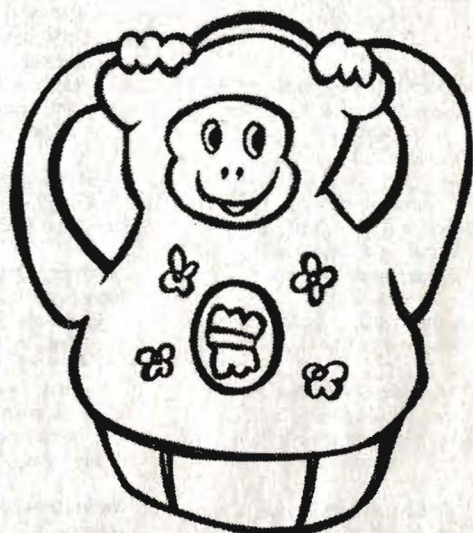
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- 02- LOW, PAN AMERICAN, Ether Orchestra, Mona
\$8.00 8:30pm at Kilby Court
- 08- FIN FANG FOOM, Form of Rocket, New Transit Direction
\$6.00 8:30pm at Kilby Court
- 09- THE BADGER KING & Gerald Music
at TODD's Bar (a private club, 21+)
- 11- I AM THE WORLD TRADE CENTER, the Downers, Veda
\$7.00 8:30pm at Kilby Court
- 12- THE AGENDA
at the URBAN LOUNGE (a private club, 21+)
- 13- DISMEMBERMENT PLAN, ENGINE DOWN
\$8.00 8:30pm at Kilby Court
- 14- COUNTERFIT and others
\$6.00 8:30pm at Kilby Court
- 19- NEED NEW BODY and others
at THINGLESING (call Kilby Ct for details)
JUPITER SUNRISE at TODD's (a private club 21+)



Coming in DECEMBER...

03- 90 DAY MEN at the URBAN LOUNGE (a private club 21+)

05- GET HUSTLE at the URBAN LOUNGE (a private club 21+)

Stay tuned for more great shows & feel free to call KILBY CT (320-9887) for show updates, etc. Thanks! xoxo

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